NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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Guard the Defences.

There is just now a loud call for the late Noah Webster to step out of his grave and provide an enlarged "unabridged" to supply a further stock of mortuary and eulogistic adjectives which have been so heavily drawn upon during the last year. In that period some ten or twelve American notabilities have dropped off of the life roll. Of these more than one was of true eminence. We find applied indiscriminately to others less worthy such epithets as "great" and "illustrious," which have been supposed to be historical and reserved for special cases.

A notability, especially of the military or political order, has no sooner drawn his last breath than a thousand journals rush over the land, crying loud and long their cut-and-dry encomiums. It is to be expected that each vocation will consider a public event from its own standpoint and speak of it in its own parlance. The dialect of the sensational press is exaggeration; everything is with them *in extremis*. The harbinger and herald of this host is one who makes it his specialty to rush brough the streets flaunting a flaming torch, imperilling the safety of everyone he meets, and impelled by the desperado spirit of an incendiary.

Looking at the pages of journals thus thrown broadcast upon the land, we find a heavy current of indiscriminating laudation flows through their columns, indicating the utter absence of the faculty of character drawing.

Superlatives are pressed into the service and are kept on constant duty. The charge has been made against a certain class of citizens that they are in the habit of painting the town red. The reckless writers whom we refer to impart to their labors a deep ruby or rose-colored hue which sets at naught every principle of good journalism.

There is no light and no shade, but an unbroken canvas of monotonous praise and aggrandizement. No individualization is attempted; in many cases the editor or reporter scribbles as if he was entirely unconscious of the special personage he has to deal with and write up. "Smith, did you say?" "No, Jones." "Jones, eh; it's all the same," and his pen runs on at high-water velocity.

While we bear in mind what the honored dead have done, and which is accepted so gratefully by the public and the press, it might profit us to take a passing look at the spaces outside of them which they have left unentered and uncultivated. We would not allow that by these men the great sphere has been entirely filled. We have dwelt upon the one-sided enthusiasm of the daily journals because we hold it to be the duty of every self-respecting weekly to counterpoise the extravagance of such journals which go all lengths in the jump to "catch on" the passing vehicle of the hour. By their methods they disturb the conclusion of sound judgment and unsettle the gauge and standard of various achievements.

It cannot be that to their high-pressure columns the people could be referred for accurate estimates of ability in relation to a broad survey of characters and the requirements of the country.

Referring to the most recent example. While deservedly and justly a deceased publicist has been lauded for leaving behind, as his last legacy to his countrymen, a letter on coast and harbor defence—this is a timely and proper suggestion to provide the means of keeping aliens at a respectful distance from our shores should they attempt to pour into our border their warlike bombs and shells.

We go beyond that and could have estimated the counsel more highly had it come within the range of our far-seeing vigilants to take note that there are other enemies than warships and cannon who daily assail our peace besides our nationality, against which we require other protection than ramparts of stone and mortar and bastioned fortresses. The readers of this journal will readily understand that we refer to national measures to be taken to drive back the alien from trespassing upon our minds and making war upon our intellectual liberty.

The monuments most needed at this time are publishing houses and theatres and all other edifices of intellectual prowess and power, constructed and conducted in the interests of the country, belting our coasts and bristling in our harbors, whose embrasures shall present to the invading buccaneer who now, in the name of cheap literature, breaks our peace and takes possession of the inmost recesses of the land, where lie its very heart and life.

What are stone walls without men, and where shall we find the men if their souls are over-reached by the devices of hostile powers? As a living appeal to our country we could say: "Let rise upon all its ocean borders and shine upon its mountain tops the calcium glow of transcendent and patriot genius, giving notice to approaching marauders that we are at home and on guard against all the world in maintenance and defence of a solid nationality and a home of our own for which we may freely and unchecked wield a weapon mightier than the sword."

Drama on the Stump

In the flush times of California, "the days of 'forty nine," there were good pickings to be had for showfolk among the honest miners, and many were the shifts and expedients resorted to by wandering Thespians with a view to giving an entertainment and thereby raking in the nuggets. Among other peripatetics, which term is a euphuism for "strollers," there came to "Murphy's" a troupe of actors from "the Bay," as 'Frisco was called in early times. The star of the company, whom we will call Jim Spark, was a tall, slab sided, raw-boned specimen of a Yank, with a hard, unmusical voice and an energetic but not very graceful bearing—yet a sound, good actor withal, somewhat wildly Western, to be sure, but one of whom it might well be said, that while there were many worse, there were few better on the whole. His wife, the leading lady of the party, was a handsome woman of the "fine" type, originally the daughter of a canal mariner, and of whom the story went that once, playing Juliet in Buffalo, a fellow in the gallery, seeing her entrance, said to his mate: "Why, Jim, if that air gal ain't Sal Somers, I'll be doggoned." "Sho," said the other; "'taint so. Why, how on airth would Sal Somers be cavortin' around in these fancy fixin's when she orter be frying the old Cap's steak and inyins aboard the *Saucy Jane*?" "Wall, mebbe 'tis and mebbe 'taint, but darned ef I don't try anyhow." And, sure enough, on Juliet's next entrance a stentorian voice hallooed "Low br ge!" whereupon Juliet ducked in true canal-boat fashion. And the voice continued: "Told ye so; I know'd it was Sal." Sal or no Sal, Mrs. Spark was a capital actress and a splendid specimen of womankind. Con Toombs was the comedian of the party, and spite of his funereal name was a real sidesplitter, whether in comedy or farce. The rest of the cast lives not in our memory, save one Ned Carter, who is immortalized by his strange fate, for being by chance in the Celestial Kingdom and interfering in the crooked politics of the flowery but inhospitable land, had his head chopped off for his pains, and left the celestial kingdom on earth for the other and, let us hope, more congenial celestial kingdom in Heaven. The company numbered some eight people, and the repertoire was Richard III. and Cousin Joe, with which well contrasted pieces the party had done passing well through the mountains. But at Murphy's they came to a crucial point There was not a place big enough to turn into a theatre; nothing but small tents and shanties were to be seen for miles around. What was to be done? Play they must, were the borders to be the canopy of heaven and the stage lights the twinkling stars. Casting about for a "pitch," they came upon a wondrous sight. Gradually the trees grew bigger and bigger; the further they went the higher were the trees, till at last, in a grassy space, a vacancy was manifest. A thick grove of giants of the forest stood all around, towering to the skies. In the midst was the stump of one which must have been a Titan among the giants. In his glory he must have stood alone as a monarch surrounded by his courtiers, none of whom could reach to his middle; but now, the victim of greed, he had only his stump left, his upper parts being sawed off and his bark exhibited for lucre in the Crystal Palace, London.

This stump, sixty-three feet in diameter and as smooth as a parlor floor, drew the attention of the exploring actors. "Hallo!" exclaimed Toombs, "look here. There's a bully stage. What's the matter with that for a pitch?" "Nothing," answered Jim Spark. "If it only had a roof and a few seats." "Roof be blowed!" quoth Toombs; "we'll play al fresco, like the old Italian actors; and we can hang up a curtain between those two trees," pointing to a couple of big 'uns that stood at a convenient distance and made not a bad excuse for a proscenium. Toombs was the stage manager, and a dab at faking up a scene out of the most unpromising materials. From long experience in barnstorming he could rig up a splendid palace with two clothes horses and a few blankets for tapestry, or a baronial castle with a dozen soap-boxes and a bandanna handkerchief for a "banner on the outer walls." "Tell you what," said Spark; "we'll send a bellman round about the camps and will play Richard III. and Cousin Joe on that stump to-morrow night, or die in the attempt." "Right you are," responded Toomba. "Get me a few nails and a clothes-line, if there is such a thing anywhere near, and I'll set a stage for you that will show off your acting to the Queen's taste." And so it was done. The bellman was dispatched as programmer and agent in advance. Half of the stump was reserved for a stage, and the other half for the dress-circle. The verdant sward of the clearing served as the pit, and a short ladder at the back gave access to the stage, just as it was wont to be in the old miracle plays and mysteries from which our modern drama takes its origin.

The scene was lit by flaring torches of pine-wood, and pots of fat, with cotton yarn for wicks, under the floats. The curtain consisted of a few miners' blankets stitched together, and the opera chairs were logs. On the appointed evening the performance began. Prices: Three dollars to dress circle; one dollar to the pit; one dollar for children and niggers. The house was full, and from all accounts—because the dome was a little too high, being the starry arch of heaven—but as full as it could hold, and several neighboring trees were crowded with eager sportsmen. The curtain rose, or rather divided, for the modern custom of double-barrelled curtains was anticipated on this occasion, assembly being the mother of invention.

The play went on swimmingly, the only drawback being that the characters had to come up the ladder, which somewhat detracted from the dignity of King Richard and his court, especially in the funeral scene, when the coffin of King Henry had to be lowered up on end, after the fashion of a piano going up stairs in a tenement-house. Nevertheless the audience was satisfied, and no theatre with spectacular adjuncts ever gave more pleasure at the Lyceum or London or the Star in New York than did Richard III. on the stump of the big tree of Calaveras. The curtain fell amidst loud applause, and Jim Spark, his wife, who played Sally Ann, and Toombs, who doubled Cassaby, Norfolk, the Lord Mayor, and a few others of the cast, were called before the curtain to receive the plaudits of the public. Then the hat passed round, being an accordeon and the house entertained by amateur talent from the audience, namely, Slim Jim and Pony the Sport, two fellows who loafed about the camps playing poker for a living and drinking whiskey for diversion. These worthy professors gave the audience a spirited rendering of the then popular ditties, "The Days of Forty-nine" and "The Big Sunflower," which they played without ceasing till the curtain rose on Cousin Joe, in which Toombs disported himself in an effect that his name is famous in Calaveras County to this day. His performance was richly rewarded by the miners, many of whom chucking twenty-dollar gold-pieces and nuggets of pure gold on the stage. The ladies were also greeted with this emblem of affection of Dame's golden shower, so that on counting the receipts the night's earnings footed up to a very respectable sum. The absolute value of the house—so, rather, the stump—was $163, the odd dollar being for a nigger who paid his money like a white man. But the voluntary offerings quadrupled that amount.

After the show the stage was cleared and a rousing dance was joined in by all hands actors and audience, and Mrs. Spark had as many partners that her feet ached for a month after. Whiskey flowed in plenty, and mirth and fun closed the performance. Thus the most successful "stump" speaking that ever was known in Calaveras County, and none of the performers ever forgot the night they played Richard III. and Cousin Joe on the big tree.

MISS EASTLAKE.

Lyceum Projects.

David Belasco's work at the Lyceum begins with the Fortescue engagement; but he will lend a helping hand to Mr. De Mille in the preparation of his new play.

"It was Mr. Frohman's intention," said Mr. Belasco to a MIRROR representative the other day, "to start in with a stock company, but he found the idea impracticable for this season, as he could not get the actors he wants. When the Lyceum becomes a stock theatre it will compete with the best in the city."

"When will it reach that condition?"

"A year from next Autumn, according to Mr. Frohman's present plans. He has been looking carefully over the English field during his trip to the other side, with a view to securing some material for his organization, and the visit will bear fruit next year. American plays are to be given the preference, but of course when the home market is dull our British friends will be drawn upon. The house is to be altered very considerably, an extra gallery put in and the vanishing orchestra flummery pulled down and stowed away.

"Well, after The Main Line and Miss Fortescue comes Miss Dauvray with Bronson Howard's new comedy. We are making no provisions beyond that, for we are all quite certain the piece will suffice to draw all the money the season."

The Musical Mirror.

Eilers continues to defy the dog-days, and the Casino and its roof-garden are crowded every night. The performance is so smooth and thoroughly effective that to say more would be waste of energy, and we cannot afford any waste at the present height of the thermometer.

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Falka is also doing well, in spite of the atmosphere which has given it such a warm reception. But we have always held that a really good entertainment, suited to public taste, will, ay, when or under any circumstances. A favorable location and fortunate surroundings may sometimes, not often, make a bad play go for a while, but a good play or a good opera will draw on its own merits.

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Venus and Adonis are billing and cooing to their own and the public satisfaction at Koster and Bial's. The music is well selected, composed and performed, and the specialties are all attractive, as the full attendance abundantly proves.

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Neuendorff's concerts at the Fifty-ninth Street Garden seem to grow in favor day by day. And, indeed, to sit in a cool hall amidst greenery, to hear good music most sweetly discoursed, and to drink cool beer most heartily, is as agreeable a method of passing an evening as one could desire. The band is very strongly organized and well drilled, the selections are for the most part good and as near classicality as it is safe to go in a concert garden, even in our present state of musical culture, and no doubt these concerts are doing good work in educating a public that might not have the opportunity nor the desire to seek further.

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The new opera by Edward Solomon and Mr. Hoyt, of Tin Soldier notoriety, will be produced on Monday at the Standard Theatre. We hear that nothing is left undone that ought to be done to make it go by the management. Solomon generally writes very good music, and as writer of comic opera stands well alongside of the best. His tunes are catchy and his finales well worked up. Hitherto his books have been very stupid—let us hope the present may prove to be an exception.

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Soldiers and Sweethearts will come before the public on Tuesday next at the Bijou Theatre. We have seen the music and can vouch for its being very melodious and pretty. Of the book we cannot speak as yet, but we are told it is bright. The piece is not an opera, but a musical comedy, and the cast is reported to be unusually strong, both musically and dramatically.

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A new comic opera has just been imported from London, where it has had already a run of fifty nights at the Comedy Theatre, under the management of Violet Melnotte. The lyrics, by Clement Scott, are very nicely written in good meter and singable versification, and the book is undeniably superior to the present run of such lucubrations. The music, by Ivan Caryll, a young Belgian composer, is excellent, and very taking to the ear. W. J. Willcocks, the music publisher of London, is the proprietor, and is here to negotiate for its production next season.

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Ethel Corlette, a young lady who was the understudy for Nanon in Carleton's Opera company last season, and who gained applause and favor from press and public in Boston, has been taken in hand by the celebrated baritone, Mr. Sweet, who will bring her out in opera and concert. Miss Corlette has a charming voice and a good appearance, and Mr. Sweet is at the very head of his profession as a singer and a teacher.

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We heard a feat performed last Sunday that transcends that of the man who could sing in every key and whistle in another. At Grace Church during the Te Deum, the choir sang as usual beautifully; but was accompanied steadily throughout by a lady in the congregation exactly a quarter of a tone flatter than the pitch. She never missed a note, nor dropped a stitch in her singing, nor varied in her intonation; but kept on remorselessly a quarter of a tone too flat. How did she do it? We were tempted to exclaim in the words of the Irish bandmaster, "Tear my eyes, boys; if yees can't keep in the same kay, keep on the one bunch, anyhow." Congregational singing may please angelic ears—but for poor mortals it is too much joy.

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Alice Rees, the new prima donna of Mr. Duff's opera company, is a young Australian girl. Her voice is a pure soprano, of wonderful power and sweetness, well trained and flexible as a flute. Her career in her native country was one round of triumphs, and, in addition to her vocal talent, she is credited by the Australian press as the best lyric actress that ever stood under the Southern Cross. She will play all the absolutely singing parts in the repertoire, and two new operas will be produced expressly for her.

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Schirmer is bringing out a new song by Victor Vogrich, with words by Fred. Lyster, entitled "Only from thy heart." The music is from the opera of Nadinka; or, The Duke's Daughter, written and composed by the same gentleman. It is an exquisite melody, and admirably worked out in the harmony of the accompaniment.

At the Theatres.

Humbug closes at the Bijou Opera House on Saturday night. The run has been satisfactory to all concerned, and Roland Reed in particular.—At the Madison Square Prince Karl will be acted until Saturday, after which it gives place to Held by the Enemy.—There is much on the tapis, but nothing new to note in the way of productions this week.

Stage Types.

NO. XVII.—THE LIBRETTIST.

Cyril Lillienthal was an American of German descent; slim, handsome and pleasant-mannered. A sprinkling of mother wit, a flow of language, or, rather, of several languages, and a facility for catching up the topics of the day and making fun of them, combined to make him an agreeable companion and to give him the name of a smart fellow. Lillienthal was a journalist by trade; that is, he was "a picker up of unconsidered trifles" in the way of items which, when passed through the alembic of his fancy and flavored to suit customers, he dispensed to such papers as were willing to receive them at so much per inch.

Now, this is an avocation that makes very few millionaires. There is more profit in selling spirits than spirited articles, and Cyril's tastes were costly. He liked good living, and he had to be content with very plain fare. He relished Pommery Sec at four dollars a bottle, and was fain to quaff lager at five cents a glass. He was fond of soft shell crabs and could only afford dry hash. A twenty-five-cent cigar suited his dainty mouth, and he seldom could soar above the gentle cigarette.

So he cast about for some way of raising the wind. He tried poetry. That brought him some fame—but no cash; poetry, at least of the sort that Cyril could spin out, not being a cash article. He tried story writing, but his fanciful tricks of expression and a certain unconventional strain of thought made his stories too spicy for the goody-goody publications that affect such contributions. Besides, his heroines were always naughty and never came to the canonical bad end—but were apt to laugh and grow fat on their iniquity. So that resource failed him. As a political writer he was useless from the fact that he knew little about politics and cared less. As a commercial reporter he was never sure whether pork was quiet or butter was high. All he knew about beef was that he liked his steak underdone, and his idea of stocks was so loose that he once reported West Shore as a paying investment. It is currently asserted that, once, writing about the state of the hop market, he remarked that "it was dull this Fall—Winter being the season for hops"—and, on being questioned on the subject, it came out that Cyril's notion of hops was confined to the dances given during the fashionable season. In fact, he was not what might be termed a reliable reporter.

Among his other attempts he had taken a turn at dramatic criticism, and that led him into more or less familiar acquaintance with the stage and the things pertaining thereto. He likewise met musicians, and it struck him that a living might be squeezed out of managers by translating and adapting the foreign comic operas that were coming into fashion. It was a Sisyphus tack to get into the swim. Managers are the most conservative of men, and will generally rather employ some one whom they have heard—even though they have heard nothing good—than take the chances on an unknown man. So Cyril translated several dozen opera bouffes before he got a chance to produce one. At last an opera was announced for speedy presentation, of which the book, done in Europe, proved to be so bad that even the obtuse manager saw that it would not do to give it to the public. There was no time to send to Europe, and, by rare good luck, it was one of the pieces that Cyril had adapted and hawked about for months. Some one, a little more receptive of facts and retentive of memory than the ruck, bethought himself that Cyril had this version. He was sent for and the following dialogue took place:

"I hear you have done a translation of Le Nibon Volant?"

"I have."

"Well, we have got one, of course, but we think it a good idea to see all the adaptations and to select the best. Will you leave me yours to read?"

Now, Cyril was young, but Cyril was leery. He had heard of such things as stolen versions, and he fibbed.

"I shall be delighted to read it to you," quoth he, suavely, "but, really, the MS. is so crabbed that no one but myself could make anything of it." The manager tumbled to the fact that Cyril was not to be done, so he listened while Cyril read the piece.

"H'm, h'm, not bad," said he, grudgingly; "wants a few local hits and a topical song or two to liven it up. Look here, young man, what'll you take for it?" Cyril named what he considered a modest sum.

"Pooh, pooh!" cried the manager. "Nonsense, my dear boy; couldn't think of it. Tell you what I'll do. I'll give you fifty dollars cash and you shall put the lyrics under the music and supply all the parts, vocal and dramatic."

Cyril was disgusted; but he reflected that here at last was his chance of being heard, and he consented—losing exactly twenty dollars by the transaction, besides his time and labor. The opera was a flat failure; but the topical songs were immensely successful. The hits at the occurrences of the day, the numerous allusions to the noble games of baseball and poker, with which the dialogue was seasoned, and the quaint quiddities of Cyril's peculiar style of wit, added to the smooth versification and bright dialogue, went far to save the dull music and the stupid plot. And, although the opera failed, Cyril succeeded.

Success, although grateful to the *amour propre*, is not always satisfying to the pocket—at least immediately—and Cyril's success brought him nothing more remunerative than an offer of fifteen dollars a week to write and adapt for that theatre exclusively. But it was the thin edge of the wedge. He took it and wrote for a twelvemonth for that pitiful sum. Then came another turn of the wheel. One of his topical songs made a hit—a real hit—none of your *succes d'estime*, but a genuine success. It was encored nightly to the echo, sung everywhere, whistled on every street, stolen by every singer and publisher, and at last reached the culminating honor of being transplanted feloniously to London, where, under another author's name, it achieved a popularity equal to what it had gained on this side.

Now was Cyril's time to act. Next time an opera was put into his hands he struck, and, like all strikers who choose their time wisely, he got what he struck for—higher wages. Being well paid and prosperous now, he bethought him to venture into management. Alas! his money took unto itself wings and, "like the baseless fabric of a vision, left not a wrack behind." He brought out an opera The Great Khan, which, unmindful of his own losses by abstraction, he boldly appropriated from its foreign author. But the public were just at that time attacked by a fit of virtue, and would not sanction the felony. He failed, and was fain to go back to his translating, in which by dint of personality, poker, politics and baseball, he is doing well, and can afford, occasionally, to disport himself at Delmonico's and to indulge once in a while in a good cigar while waiting for the time when he shall produce an original opera and again return to his translating.

That "Tempest."

Editor New York Mirror:

DEAR SIR:—Not many days ago a brilliant writer for the press, in the course of a fanciful sketch, incidentally remarked of my "famous production of The Tempest" that it had turned my hair gray and made the English stockholders of Erie "squeal." Over seventeen years have passed since that "squeal," and 'tis rather late to quarrel seriously with the nonsense. But since it has managed to hold its way for so long a time, perhaps the truth may prove interesting, even thus late in the day.

'Twas in 1869 that, foolishly dreaming I could elevate the stage of New York, then given over to "heartless levity and sensual beastliness"—according to Mr. William Winter, of the *Tribune*—I resigned managerial control of the most prosperous theatre in New York to direct the fortunes of the worst located and least popular. The odds were heavily against me, but I had faith in the public and was not afraid of the future. And I believed in my "backer." True, I soon found him to be a brainless vulgarian; but he had professed an earnest interest in theatrical art, and, bidding me put in my "best licks," loudly proclaimed his intention to "knock down The Black Crook with Billy Shakespeare," even at the cost of hundreds of thousands of dollars. No idle boast, seemingly.

He was the reputed owner of an opera house, a great railway, several steamboats, scores of judges and editors, and a million dollars beside. Judging of Fisk by myself, I thought he meant what he said and had pluck enough to stand by his words. Pluck! Sincerity! Honesty! Pah! What must ordinary theatrical managers think (managers the most fortunate of whom are familiar with heavy discouragements, with serious defeats and sudden disasters) when they come to reflect that in ten short weeks, in the face of losses so trivial that they scarcely deserved a second thought, this boastful millionaire not only himself tore down the flag he had "nailed to the mast"—not only abruptly abandoned the cause he had espoused with so many professions of devotion—but strove to repudiate debts and other obligations of honor contracted in his name and with his full sanction.

There could be no division upon the courage or the moralities of the question, had public opinion been allowed to take its own way. But that course was not Jim Fisk's way. He had assumed that theatrical management was a sort of child's-play—all sunshine and roses and gaiety; but when, after the lapse of nearly a couple of months, he grew to understand that it was at best a doubtful speculation that he might even incur heavy losses, he resolved upon "bustin' the hull business up at once," as he characteristically expressed it.

I produced The Tempest on the 31st of March, at the tag end of an active and prosperous theatrical season. I withdrew it on the 21st of May—eight weeks later. Fisk was then about $5,000 actually out. He endeavored to make the loss appear heavier by claiming rental at a rate of $40,000 a year for a theatre which could not have commanded a ninth part of that sum in open market, and which after his death was actually rented for less than $3,000 a year. And he endeavored, though without success, to force upon my salary-list any number of watchmen, spies, pandereros and heroes who were properly and improperly in the pay of Erie. My company included such people as E. L. Davenport, Frank Mayo, George Clarke, Frank Bangs, James Carden, J. Clinton Hall, W. Davidge, Mrs. Gladstone and Mme. Ponisi. Add to this the Morlacchi ballet troupe, sixteen choristers, eighteen figurantes and fifty-eight supers, and some idea may be formed of the strength and resources of the organization. Yet its entire expense was in round numbers $3,800 a week—$640 a night. With the addition of Fisk's fictitious rental, the nightly expense even then did not exceed $750. The expense of Humpty Dumpty at the Olympic Theatre, from which I had but just withdrawn, reached fully that figure. The ordinary expenses of Wallack's Theatre is on the same level.

Fisk took, however, a different and less hopeful view of the question. He affected to consider the outlay as something enormous, and the air was presently filled with reports of money squandered, the echoes of which are even at this late day heard in newspaper columns. 'Twas in vain I pointed out to him that we were in the worst time of the theatrical year; that I had Nilsson, Patrie, Fechter and other "cards" in reserve, and that the tide, now seemingly at the ebb, would next season turn toward the flood. The "Prince" and his unknown company had in eight weeks lost about one week's income. They were, therefore, sick and wanted to quit.

The receipts of The Tempest were as follows (I quote from my book): First week, $5,877.45; second, $7,734.80; third, $5,361.15; fourth, $4 000 25; fifth, $3,018 45; sixth, $3,623.50; seventh, $2,094.84; eighth, $993. (Five nights only; one night and matinee performance was intermitted to rehearse Patrie.) Total, $34 703.44. Nightly average, $655.

The receipts of the first month were $22 973. It would be interesting to compare them with those of the New York theatres during the same period, but unfortunately the returns are not accessible to me where I write. It chances, however, that on my scrap-book I find a contemporaneous newspaper statement of the receipts of the Boston theatres for the same month. They are copied from sworn returns to the Internal Revenue office, and are *supposed* to be accurate: Selwyn's, $24,911; Museum, $14,110; Howard Athenæum, $16,061; Opera House, $8,646; Olympic, $7,022; Comique, $3 938. The receipts of the Boston Theatre during March were $30,609.

Monday, May 24, I produced Patrie, for the first time in America. 'Twas magnificently gotten up, powerfully cast, and most energetically advertised. Its expense was about $750 a night. I anticipated a prosperous run for it; the result was instead a complete failure. The first night's receipts were $473.10; second, $370; of the entire week, $3,242!

Fisk became dismayed, and, against my advice and entreaties, reduced prices from fifty to sixty-five per cent. The result of this practical admission of defeat was what I feared. The public did not respond. The prestige of the theatre received a mortal hurt, and the odium of the failure was most unjustly thrust upon me by the Prince's industrious allies on the press.

I promptly resented the interference with my authority, and war was declared between Fisk and myself. 'Twas the old, old conflict of Might against Right. Unluckily I had on my side only right, and I got—left! I was badly "beaten." Then came a storm of whispered falsehoods. Worse still, 'twas my painful experience to see leading members of my own profession, who up to the hour of this breach had professed the highest friendship and respect for me, now stooping to acts of basest treachery, of meanest servility, in their eager efforts to toady Fisk, and so creep into the gilded charnel house, from whence I had but just extricated myself by the loss of thousands of dollars.

Of course Jim easily "got the laugh" on me. In listening to amusing slanders of the robbed and injured, thoughtless people quite overlooked the misdeeds of the laughing oppressor. This failure of The Tempest was made to do dirty work in the consequent disparagement of Shakespearean drama, and to the end of my life, and of my children's lives, we will, I suppose, be doomed to read how a credulous, liberal, noble-hearted and honest-minded "patron of art," known to fame as Colonel "Jim" Fisk, was betrayed to his ruin by the manager whom he had generously favored and implicitly trusted. Alas! Falstaff was right: "Lord, Lord! how this world is given to lying!"

CLIFTON W. TAYLEURE.

Another Texan's Arrival.

Ernest Rische, the San Antonio (Texas) manager, arrived in the city last week. He succeeds J. P. Garland in representing the Texas circuit, and has taken that gentleman's desk at Taylor's Exchange. Mr. Garland has returned to his home in Waco. Mr. Rische will remain until Sept. 1. He takes a rosy view of the prospects for the season in Texas.

"Everything will be plain sailing," said Mr. Rische. "For many seasons travelling managers have complained of the trouble in booking in Texas. This will be done away with, and companies will have no difficulty in filling dates. The smaller towns are better provided for this season. Mr. Greenwall has not exaggerated the cotton crop this year. It is enormous.

"In my opinion the New Opera House at San Antonio will be the finest in the State. It will be finished in December. It is a compliment to the liberality and enterprise of the San Antonio Club, a wealthy and exclusive organization. The house will be opened by the Abbott Opera company. For the present it will be known simply as the New Opera House, no permanent name having been decided upon. The house will be modern in every respect. It will be heated and ventilated, as may be necessary, by hot and cold air; and, by the way, few theatres in Texas are heated. Eight large and well furnished dressing-rooms will be provided, among other conveniences, with hot and cold water. This is the first regular opera house erected in San Antonio. I have been unanimously elected to the management. As to Turner Hall, I shall continue to manage it after the new house is opened. San Antonio is quite an important city in Texas. It is a military headquarters, some twenty companies of United States troops being stationed there. Then we have a United States Arsenal. A new $400,000 Post Office is to be erected opposite the Opera House."

St. John's New Opera House.

During the recent visit of a MIRROR representative to the City of St. John, N. B., he was shown the plans and diagram, as well as the site, of the proposed new St. John Opera House to be built by the New Opera House Company an organization composed of prominent and enterprising business men of that growing city. Since the burning down of the business part of the city, several years ago, the want of a proper place of amusement has been keenly felt, and as the temperature of the city is delightfully cool during the Summer months, there is little doubt that companies can visit St. John with not a little profit.

The prospects are that work will begin on the building this Fall, and that the exterior will be finished and the roof on during the Winter months. The proposed site is owned by Messrs. J. F. and R. H. Dockrill. It is on Union street, between Waterloo and Sydney, and will have the advantage of being passed by horse cars, should the bill now before the Municipal Councils of St. John and the village of Portland for the establishment of such lines be passed. The street is the centre of all night travel, although King street is the principal business thoroughfare.

From the plans for the building prepared by J. C. Dumaresq, an architect of St. John, it was seen that quite a number of the desirable features of large theatrical buildings have been taken advantage of. The theatre is to be of brick, with hollow walls, 62 by 100 feet, exclusive of two vestibules, 24 by 24 and 26 by 34, respectively, and a wing 37 by 38 for dressing-rooms, of which there will be six. The stage will be 60 by 40, with the proscenium opening 35 feet wide and 40 feet high, and the proscenium wall 16 inches thick. There will be three entrances: the grand lobby on Union street, which will be 60 feet long and elegantly decorated, and two others, one on Union alley. There will be a balcony and a gallery, and the seating capacity will be over 1,200. The building proper will set far back from the street, the three stories over the stores in front being fitted up as halls, restaurants, etc. The entire theatre will be electric-lighted and heated by steam.

Although there are to be eleven exits, safety, in case of fire, will be furnished by natural instead of artificial means. The hills in St. John are countless, and it is on the grade of one of these that the new theatre is to be built. The height from the auditorium floor, on which are to be situated all the ladies' dressing and cloak rooms, as well as the gentlemen's waiting-room, with all modern conveniences, is fully 51 feet. The auditorium floor will be level with the street both front and rear; the balcony will be 12 feet high from the ground in front, but in the rear it will be only a question of a step to the ground, and the gallery, while 24 feet from the ground in front, will be only six feet from the level—an easy dropping distance—in the rear.

The New Faust.

The new version of Goethe's Faust and Marguerite, in which Lewis Morrison and Celia Alsberg star this season, has been written especially for them by Dr. Gustavus De Haas, of this city. In speaking of the play in conversation with a MIRROR representative, Mr. Morrison said:

"I look upon this version of Faust as a very strong play. It deals with mystical matters in the modern manner, eschewing all demoniac aids to imagination. Mephistopheles is a demon, but not a fire-eater or sword-swallower—merely a devil in human form, the incarnation of the evil side in human nature.

"And now I am reminded to say that Miss Alsberg, who plays the heroines in our repertoire, is not, as has been erroneously reported, the possessor of millions in money. She attracted the attention of a wealthy relative, a prominent German dramatic writer, who saw in her great promise, and is backing her liberally. Miss Alsberg is neither a Sarah Siddons nor a Rachel, but she is a young woman of fine face and figure, and has already received a full measure of praise from critics wherever she has appeared. Her face is capable of remarkable expression, and she has a rich, sympathetic voice, quick intelligence, and a more than ordinary share of American pluck and perseverance. I shall be her leading support in all the plays presented."

The Giddy Gusher.

The British peerage at the present moment is being worked for all it is worth as an advertising medium by the theatrical profession. But its effectiveness will be short-lived. The actress who increases her notoriety by having a live Lord in her suite won't be so well thought of after exhibiting him as if she brought on a stuffed monkey. The members of the aristocracy given to running after the Maudie Taudies of the footlights are the sickest specimens of the *genus homo* ever turned out of Nature's cooperage.

* * *

Dancing attendance on three badly bleached ballet belles (at Richmond, a few years ago), I saw three sprigs of nobility—Lord Mandeville, Lord Lonsdale and a poor little Lord who didn't seem to have a name, but was called "Chummy." Lord Mandeville's countenance at that time could be classed with other first-class eruptions, such as Hecla, Vesuvius and Ætna. He was rather down on his luck, and his noble trousers were slightly baggy at the knees, and his noble coat had a shine on the collar incompatible with a tailor's confidence.

* * *

Lord Lonsdale had all the attributes of a good bank account in his clothes, but a more callow, unfinished creature you would go far to find. His nose has the point where everything set back in a sort of hurried retreat. There was actual desertion by his chin, and his fine receding forehead showed how glad it would be to back out of his company. Tho ghost in Macbeth never had less speculation in his eyes, and I never will believe that his connection with a theatrical company can have any interest with the box office. "Chummy" was a wee creature with hands and feet so ridiculously small that he was a sight toddling about with a B. and S. glass of brobdignagian proportions.

* * *

Some Yorker in my company roused my ire by asking if I didn't find "Chummy" very like to Abe Hummel, of my native land. Great Scott! there were no more likenesses discovered for me that afternoon. That thing like Hummel! Why Abe would split up like kindling and every fragment make a better man. The English Lordling didn't know a clever thing when anyone else said it, and his conversation was so much made up from the slang of the Newgate Calendar that I took him for a member of the fancy.

* * *

Byrne's would have had him at the Central Office under suspicion in half an hour, if he had said on Union Square the damaging things he said that day at Richmond. He had been before a "beak;" he had been "lagged;" he'd had "four goes of white satin before a drain of Fizz." (I was a little bothered at this till I found white satin meant gin, and the blooming bloke ought to have been scragged for setting up such a breakfast for a Lord). Two doorsteps and a stinker (two slices of thickly cut bread and a herring). Nobody ever heard so much flash talk to a person unacquainted with the patter of the slums. This high-toned conversation was as unintelligable as the gibberish of the monkey-house in the Zoo.

* * *

For two mortal hours I enjoyed this delightful society. As we were all planted in the same dining-room—without dreaming I was in an atmosphere of nobility. To all intents and purposes the party seemed a very objectionable one in social position. So when the girls began to say "Your Luds hip" and the waiters "Me Lud," I gave in to the spirit of the occasion and introduced two new-comers to my friends as Lord Crockett and Sir John Carroll. Frank Mayo made a "noble Lud" to the naked eye and one table took De Brett's peerage into camp directly. Sir John had just come from the Abbey (Henry E.) and Lord Crockett had left the Castle (William, the tenor) the night before. The feudal reminiscences of that dinner were something stunning, when a trap rattled up, and, in company with the toughest looking old fellow to be met in a day, Johnny Toole entered the room. Then it was "Your Lordship" and "Your Grace" all round, for the old fellow with Toole was the Duke of Beaufort, and all the slims were actual blue-blooded peers, Lonsdale, Mandeville and Chummy. Make no mistake, a Washington Market butcher is a better looking duke, and Jimmy Morrissey is a darling theatrical lord beside Lonsdale. No, sir, men will be very scarce in Fulton Market, and there won't be a horse dealer left at Bull's Head when I go to seek my gentlemen friends among the British aristocracy—for, for weak-eyed, knock-kneed nobility, for imbecile brains and unimportant bodies, the lords of England grasp the pastry.

* * *

Did you ever have a disinclination to do anything? You probably have, and you have resisted the insidious foe and beaten laziness back and got through your work creditably and enjoyed the peace that follows. It is not often that an unconquerable inclination to loaf takes possession of yours truly, but when it does I give right up and never offer a word. This is my condition this morning when it strikes me like a wet drawer's leg on a clothes line full in the face. Wednesday and no Gusher! No Gusher for THE MIRROR means much sorrow to the surrounding country. My views on agriculture have come to be necessary to the farmers. My financial tips are important on Wall street. The turf would miss me as much as it would Crickmore. As a political organ THE MIRROR gets most of its music out of the Gusher. And on the Square there would be doubt and uncertainty did my lovely Skeneateles outlines fail to head this column. Let me up this week while I submit to the nasty, moist and muggy dog days. Another Wednesday and you shall have a half page staggerer from your

GIDDY GUSHER.

Professional Doings.

—Branch O'Brien will be the courier for Viola Allen.

—Bijou Fernandez is spending the Summer with friends in the Catskills.

—O. H. Barr has joined the Melville Sisters' company touring Ohio.

—Harry Pitt is engaged for the Bidwell stock company in New Orleans.

—The play On the Sahara will open its season at Norristown, Pa., on Sept. 6.

—Lizzie Haines and Little May Dargon have been engaged by Neil Burgess.

—Tim Cronin, once of Scanlan and Cronin, is engaged for Dockstader's Minstrels.

—It is said that J. B. Studley will venture upon another starring tour this season.

—Paul Arthur returned from his vacation in the Rangeley Lakes of Maine last week.

—J. B. Studley has returned from abroad. What he was doing abroad is not known.

—Zelie de Lussan will continue as prima donna of the Boston Ideals this season.

—Mrs. Fleming and little Ada Fleming have been engaged for Joseph Jefferson's company.

—Mr. and Mrs. Harry Pepper (Carrie Tutein) have buried their six months' old baby.

—Kate Foley and Frank Kemble are engaged for Murray and Murphy's Irish Visitors.

—T. C. Howard has been engaged as general director for The Black Crook for Bennett and Moulton.

—Ettie Henderson has for sale a drama, The Martyr Mother, a dramatization of D'Ennery's Martyr.

—Drew and Co., printers, of 5 Clinton Place, make a specialty of actors' books, cards and contracts.

—The Wages of Sin opens its season and the new opera house at Rondout, N. Y., simultaneously, on Sept. 4.

—Louise Litta's company will meet for rehearsal at the Academy of Music on Monday, August 16, at 1 P. M.

—Hardy Vernon has been engaged by Annie Pixley to create a light comedy part in The Deacon's Daughter.

—E. G. Haynes, manager of the Norristown (Pa.) Opera House, has filled fifty nights of his season up to date.

—E. M. Dasher, formerly prominent in theatrical circles in Indianapolis, Ind., goes in advance of Gus Williams.

—Burt Fuller, a brother of Loie Fuller, the soubrette, has been engaged to go with the Bound to Succeed company.

—Fred. Solomon will play a small part in The Maid and the Moonshiner at the Standard Theatre on Monday next.

—Charles Meyer's grease-paints have been analyzed by Chemist Doremus and found to be free from injurious ingredients.

—John W. Jennings will open his season in Confusion in Philadelphia on Sept. 20. W. G. Peterson will continue as manager.

—A number of new songs, by Charles Zimmermann, the young musical director of A Tin Soldier, will be sung in the comedy.

—The Hotel Eliot, Boston, offers special terms to the profession. The table is of the best, and it is in all respects a home hotel.

—Up to latest advices the Cincinnati managers had failed to agree upon the question of the suppression of lithograph passes.

—One more theatre is to be erected in Chicago! The city has too many theatres, but probably one more can be squeezed in.

—This week Lizzie Evans has been playing in Asbury Park, Long Branch and Red Bank by way of breaking in for her Boston opening.

—The Irish Lacrosse Team, thirty in number, through the invitation of Erastus Wiman, saw Erminie at the Casino on Thursday evening.

—Samuel Alexander arrived from Europe on the *Egypt* on Sunday, after a tour abroad of ten weeks. He is already in harness for somebody.

—Henry Bergman, has been released by James A. Herne, by whom he had been secured for The Minute Men of '76, and goes with Fred. Bryton.

—The company engaged for C. C. Maubury's Wages of Sin are called for rehearsal at the People's Theatre at 2 P. M. on Monday, August 23.

—The National Hall at Tiffin, O., has been converted into a theatre, and the manager, E. B. Hubbard, wants a good attraction for the opening.

—Choice dates are open at the Academy of Music, Asbury Park, N. J. The house is well situated, seats 3,000, and is the coolest in the district.

—William Barr has been engaged as business manager for James Owen O'Connor, who will appear in a repertoire of tragedy and the standard drama.

—Stella Rees has opened her starring tour, and has reached the best of her ambition in appearing as Juliet. Miss Rees has also appeared as Galatea.

—Annie and Jennie Adams, talented little daughters of George H. Adams, the clown, have been engaged for Hedley and Harrison's Silver King company.

—A new opera house has been built at Adairsville, Ky. D. G Simmons is the manager. The town is a good stopping-place for the minor attractions.

—An attraction is wanted for the opening of the Alcazar Opera House at Hornellsville the week of Sept. 6 (Fair). Manager Clemons will share at popular prices.

—Little Minnie Girvin, for the past two seasons with the Farmer's Daughter company, has been engaged by Gus Williams for the child's part in Captain Mishler.

—George Livingston, a member of the Bandit King company, while on the Square on Tuesday was overcome by the heat. He was removed to the New York Hospital.

—James O'Neill, with Joseph B. Shannon and W. V. Price, of his Monte Cristo company, is on a fishing tour for a few days off the coast near his home at New London, Conn.

—Stella Teuton, who made several hits last season, including the parts given her in Nordeck and in E. E. Kidder's Niagara, has been engaged by Manager MacDonough for Siberia.

—Jessie West, daughter of Billy West, of Harrigan's Park Theatre company, who made quite a hit as Clip in A Messenger From Jarvis Section with Barney McAuley, will star in that play.

—Robert Gran is open for an engagement as advance of any first-class attraction. His experience on the road has been long and varied, and he fully understands the work in all its details.

—The season at Norwalk, Ct., will open on August 23 with Si Perkins, and be followed on Sept 6, for one week, by Ullie Akerstrom. The Opera House at Norwalk has gone under new management.

—Among the effects of Victoria Grace, the trapeze performer, who died recently in New Orleans, is a gold ring. Manager Faranta would like to send it to any relative of the deceased having a claim to it.

—The new Opera House at Massillon, O., will be opened by Emma Abbott on Sept. 13 Manager Skinner has made some excellent bookings, including James O'Neill, Rhea and the McCaull Opera company.

—J. H. Stuart, the well known actor and singer, who has been lying seriously ill with pleurisy at his home in this city for the past two weeks, was on Tuesday removed, by order of the Actors' Fund, to St. Vincent's Hospital.

—The following are the principal people engaged to support Clara Morris the coming season: Henry Miller, Joseph Brennan, Silas Wright, H. B. Phillips, George F. Bird, stage manager, Bijou Heron and Kate Denin Wilson.

—Eugenie Carr has been engaged to support Florence Bindley in her starring tour in Bartley Campbell's Heroine in Rags, which goes out under the management of Mrs. Emma Frank, opening its season on August 31 in Pennsylvania.

—The Harvard Academy is the only place of amusement in Corning, N. Y., which has a population of 8,000. The stage is 35 by 49, with nine sets of scenery, and the seating capacity is from 800 to 1,000. Only the better class of attractions will be booked.

—A. J. Maerz, of the Buffalo Courier Lithographing Company, was in New York last week to attend the funeral of his father, who died in Brooklyn last week in his seventy-sixth year. Mr. Maerz was fortunate enough to reach the sickbed before the death occurred.

The Comedy Theatre is being vastly improved. In fact it is being virtually rebuilt. An additional gallery is already erected, and the whole interior enlarged and beautified. The frescoers are now at work on the ceiling. Rehearsals will begin in about two weeks.

—The Long Strike opened the regular season at the Grand Opera House, Syracuse, N. Y., on Monday night, August 9 Although the heat was intense, the house was crowded. In the part of Jane Learoyd, Miss Fairchild was called before the curtain three times.

—Among the dramatic papers there is none more interesting than THE MIRROR. It is ably edited, and has a brilliant and wideawake corps of correspondents, and our Columbus representative, Robert Hull, is one that manages to glean about all the show news worth knowing.—*Columbus (O.) Sunday Herald.*

—Marguerite Saxton has been engaged for leading heavy roles with Marie Prescott. Miss Saxton is a favorite in society and amateur circles in Washington, and should Miss Prescott appear at the National Capital there will be an outpouring of Miss Saxton's friends.

—Week-stand companies at popular prices are wanted at the Clay Avenue Theatre, Muskegon, Mich. The house is on the ground floor, with stage 25x35, and seating capacity, 1,000. There are commodious dressing-rooms and new scenery. A good attraction is wanted for the opening, about Sept. 1.

—An entertainment willl be given by the Mirror Opera company, of this city, under the management of Charles Laubach, at Whitestone, L. I., next Tuesday evening, at which selections from The Mikado will be presented. Among those who will participate are Louise Weldon, Geraldine Hall, Irene Oliver, Myron Bernard and Mary E. Sullivan.

—A very neat tribute to the memory of Daisy Murdock, the pretty little soubrette, has been placed on exhibition outside the door of the photograph establishment of Moreno and Lopez in Fourteenth street. It consists of a frame of the young girl's pictures heavily draped in mourning, and attracts no end of attention on the busy thoroughfare.

—One or two first-class minstrel troupes are wanted on the Oil and Iron circuit before Jan. 1. Liberal sharing terms are offered. The circuit includes six leading one-night stands, principally in Western Pennsylvania, and the management gives assurances that business will be large, as the population liberally patronizes minstrelsy.

—The afterpiece for the initial performance of Dockstader's Minstrels is to be an original comedy by Lew Dockstader, the scenery for which is being painted by Thomas Weston and made by Benson Sherwood, of the Grand Opera House. All of the properties will be furnished by John Martin. The piece is based on a very familiar localism, and the scenery will be elaborate and entirely new for a minstrel performance.

—John A. Stevens is writing a three act farcical comedy which he hopes to have brought out at the Bijou during the Goodwin regime.

—Roland Reed appears in Hamburg at the Boston Museum next Monday night. Harry Hines will be his advance man, Mr. Reed doing his own managing.

—George Richards and his wife (Maud Goodwin) arrived in the city on Tuesday from Nantasket Beach, Mass., where they have been spending the Summer.

—Madame Portmore, late of Regent street, London, has been engaged to make all the costumes for Lillian Lewis, who begins her starring tour in the New England country on Oct. 6.

—The Turner Opera House at Muscatine, Ia., has been provided with everything new throughout, and is prepared for booking. The town has a good reputation for theatrical business.

—Charles Schroeder, business manager of John Stetson, arrived from Europe this week and is once more at the helm at the Fifth Avenue Theatre Mr. Schroeder is a deservedly popular gentleman, and his return to his old post will be welcomed by the Fifth Avenue patrons.

—Minnie Maddern has booked twenty weeks of her time, at the expiration of which she goes to California and will play a four or six weeks' engagement on the Slope, supported by the Baldwin company, receiving a certainty. Caprice will be her principal feature.

—Mlle. Rhea's company is rehearsing under the direction of Ben Teale, and on Tuesday next they leave this city for St. John, to open on August 23. The repertoire for the week will include Sardou's Arcadia, Pygmalion and Galatea, The Country Girl, King Rene's Daughter and Fairy Fingers.

—Harry E. Sanford and Charles H. Mathews returned from Europe last week. They were absent five weeks, and visited London, Paris and Brussels. Mr. Sanford is Maggie Mitchell's manager and Mr. Mathews is well known as the acting manager of the Grand Opera House. Both come back in good trim for the season's work.

—Hudson Liston has invented a novel sensation for a new play, which he proposes to utilize in the near future. It is the fact of a murder being discovered by the victim whispering the name of the murderer in a phonograph, which subsequently "talks out in meetin'," and brings the villain to justice. Great scheme!

—Frank Siddall has arrived in the city by the *Etruria* from abroad. He brings with him many novel ideas for Dockstader's, including the design of a comfortable folding-chair with a swinging back, which will be put in the house. Mr. Siddall also selected some designs for the interior decorations.

—Ben Teale is busy directing the rehearsals of Held by the Enemy, to be produced at the Madison Square Theatre next Monday evening. A large quantity of bric-a-brac from an old Southern house, to be used in the production, arrived on Tuesday, and the remainder is expected to day (Thursday).

—There will be quite an influx of minstrel companies to this city before Dockstader opens in the middle of September. Lester and Allen come to the Star next Monday evening; Johnson, Slavin and McNish are due at the Grand Opera House, and Foote's Millennial, Thatcher, Primrose and West's and Wilson and Rankin's are all to follow.

—This season George E. Rogers will manage opera houses in Lima, Findlay and Wapakoneta, O. These towns are included in the new oil and gas yield, and from the booming condition of business in general thereabout, Mr. Rogers looks forward to a prosperous season. He also claims to have three theatres as handsome as any in the State outside of the large cities.

—Mayo's Nordeck-Three Guardsmen company opens season in Towanda, Pa., on August 23. Rehearsals will begin at Crockett Lodge on August 17. The company includes Frank Mayo, J. H. Taylor, Clement St. Martin, Miss Graham, David Hanchett, John De Ges, H. Thompson, L. Johnston, W. Henderson, Neil Gray, T. H. Conley, Alice Lorimer and Alice Fischer.

—W. J. Scanlan sailed from Queenstown on Sunday by the *Wisconsin*. Entirely new scenery is to be painted for the production of Shane-na-Lawn at Poole's New Eighth Street Theatre. The designs for the costumes, which are to be entirely different from those used in other Irish plays, being of the epoch of 1790, are to be made by John McNevin, an Irish scholar, who is now busy in his researches.

—Although Erminie is now in the fourteenth week of its run, the houses at the Casino are still crowded, and the sale of seats for the hundredth performance on Saturday night is large. On this occasion the promenade concert orchestra will be increased to forty, and a souvenir of novel design, in the form of an old legal document on parchment, with the seal and ribbons attached and the signatures of all the company, will be distributed.

—Last Friday night Joseph K. Strasburger closed his opera season at Atlantic City. Salaries were for the most part paid and the company brought back to New York. It was a losing venture, and Mr. Strasburger deemed it discreet to close. W. H. Sherwood was his business manager, and will continue in that capacity on Mr. Strasburger's Washington, Richmond and Norfolk circuit, with headquarters in the latter city.

—There has been some talk of late of Corydon F. Craig being deposed from the management of the Gillis Opera House, Kansas City, Mo. On receipt of an important telegraph despatch from his attorney in Kansas City, Mr. Craig left for home on last Saturday night. Early on Monday H. S. Taylor received a telegram from him from Chicago to the effect that his lawyer had wired him there that there was no trouble and that he need give himself no concern.

—John T. Raymond expects to play his new comedy, by D. D. Lloyd, The Woman Hater, in this city some time next Spring, as all of his time, beginning on August 31, when he opens in Utica, N. Y., has been booked up to May 1. Mr. Raymond is in raptures over his new play, and says that the improvement in Lloyd, its author, since he wrote For Congress has been something wonderful. Besides the latter play and the new one, Mr. Raymond will be seen in The Magistrate. His company will be under the management of W. J. Lamb, and already comprises Helen Tracy, leading; Sam Sothern, William Cullington, J. B. Everham and Mr. and Mrs. Pierson.

—Under the date of August [illegible] Barnard writes THE MIRROR from Dundon, N. Y.: "We have just returned from the funeral of George Learoyd. The Reed Family company all attended, the ladies bringing flowers. He was buried in Green Hill Cemetery. The services were those of the Presbyterian Church. Actors of the company were the pall-bearers—six in number. Colonel Edings sent telegrams to his relatives, but none attended." Mr. Learoyd was [illegible] the Actors' Fund.

—The following is the complete company playing A Tin Soldier: James T. Powers, Amy Ames, Flora Walsh, Joseph H. Ryan, Isabel Coe, Belle Stokes, Paul Arthur, Pierre Schroeder, Charles Mackintosh, Geo Honesney, W. S. Taylor and William Jordan. Frank McKee will act as general business manager, assisted by John Hurley. Rehearsals were begun on Tuesday at the Fifth Avenue Theatre, and on next Monday night the company will start for Decatur, Ill., where they open their season on August 23. About thirty-eight weeks are booked.

—The following is the full company engaged by Fred. Wards, who opens his season under Robert C. Hudson's management at the Windsor Theatre on next Monday: Charles D. Herman, Reginald Blair, Harold Wilson, Mattie Wood, Julia Gebbie, L. F. Reed, Thomas E. Garrick, G. A. Wilson, Maurice Kyle, Robert Brewer, J. F. Palmer, W. H. Edwards, Maxwell Anderson, C. H. Cook, George W. Marks and Henry M. Crosby. The company is rehearsing this week at the Windsor. During the season six weeks will be played in New York and Brooklyn Boroughs.

—Robert L. Downing's company left for Chicago on Saturday night. Charles Rosen, the business manager, has received despatches from Manager Mack saying that the rehearsals are progressing smoothly and that the local press is giving the young star unstinted praise. The completed company includes R. L. Downing, Henry Aveling, John A. Lane, H. A. Langdon, C. W. Vance, Charles Horton, Frank Lane, W. D. Ingram, Royal Roche, L. Hugenbain, G. D. Farman, Miss Eleanor Lane and Miss Gail Forrest. The opening will take place at the Chicago Opera House on Monday night, August 14.

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PROVINCIAL.

BOSTON.

Leap Year has closed its fifth and last week at the Boston Museum, and has had a merited success. A topical song was sung by John Howson during the closing performances, entitled "It's a Very Old Gag, that is Gone," which was written by clever John J. McNally, who is Edward A. Perry's assistant in the dramatic department of the *Herald* when that gentleman is at home, and who, I presume, runs the department while Mr. Perry is running the British elections. C. E. Bandmann appeared as the Count during the closing week.

The fourth week of Corinne at Oakland Garden was devoted to Cupero, The Chimes of Normandy, Giroflé-Girofla and The Mikado, and large audiences greeted her at each performance.

Austin's Pavilion at Park Square was devoted during the week to museum exhibitions, and so forth.

"Hello, Bar.!" exclaimed some one from the front seat of an open horse-car two or three days ago. "How d'ye do?" I looked, and beheld some one making frantic but graceful gestures to attract my attention. I did not comprehend at first. I knew those mild, expressive eyes at once; but that stubby beard of three or four weeks' growth—to whom did that belong? I knew there had been trouble and barber-shops had been closed on Sunday; but who could raise such a beard as that over Sunday? The puzzling question, Who is it? was soon solved, however. The eyes had it. It was our own Frank Pilling, John Stetson's right hand man. I wonder if he proposes to carry that beard around with him all Winter. If so, he will be more irresistible than ever. And I wonder if that equable temper of his will be ruffled when the boys yell "Whiskers!" at him. We shall see.

The Howard Athenæum will be the first theatre to throw open its doors for the season, that event occurring on Saturday night, 14th, after a general cleaning up, painting and so forth. G. W. and W. J. Thompson in The Gold King will be the attraction.

The eighth great Sunday concert of the season occurred 8th, at the Point of Pines, which Manager Charles H. Thayer is running with immense success as an amusement resort. This concert took place under the direction of J. Thomas Baldwin, and the programme comprised selections from the works of Gounod, Strauss, Offenbach and Wagner. Next Sunday the third annual midsummer festival will begin, when hundreds of musicians and soloists will participate. The pyrotechnic combat between the Monitor and the Merrimac, is a mighty attraction, and so great is its fame that already over a hundred thousand people have witnessed it. It is a very clever affair, especially in the movements of the boats, and the fireworks belching is at times quite startling.

Grace Hawthorne will appear in A Royal Divorce in Boston Sept. 20.

The second attraction at the Howard Athenæum will be the Australian Novelty co. 23d.

It is said that the season at the Hollis Street Theatre will begin with Evangeline or with Robert Downing in The Gladiator, and that Adonis will not be seen till October. Bartley Campbell's Clio is booked for Sept. 20.

The Windsor will reopen 23d.

The Globe Theatre will reopen 16th with Lizzie Evans in Fogg's Ferry. The Washington street entrance of the Globe has been redecorated handsomely, and Austin Drake's suavity will look out from a box-office that has been rebuilt largely and redecorated with Manager Stetson's unstinted liberality.

The painters, who have been so busy inside the Boston Theatre, I noticed were making their exit a few days ago, brightening up the entrance in a last effort. The theatre will reopen 16th with McNish, Johnson and Slavin's Minstrels, and Condemned to Death will follow a week later. Charles Kent cannot fail to make a big hit in this piece.

The promenade concerts at Music Hall continue. Not Masonic Hall, as your compositor set it up last week. If you will express him to Boston I will introduce him to the gridiron and goat at Masonic Hall. The only tortures at Music Hall are furnished by Wagner and tobacco smoke.

The *Herald* announces that Benjamin F. Tryon will return to the box office at the Howard Athenæum. This will be welcome news to all.

Kate Claxton will appear on Monday night in Arrah-na-Pogue at the Boston Museum—her first appearance in the character, so I was told by smiling William H. Emery. Of course I believe him, even though he smiled.

Frazer Coulter has been engaged for the villain in Harbor Lights at the Boston Museum. Can Boston stand such a succession of villainy as Charles Kent at the Boston Theatre one week, and Frazer Coulter the succeeding week at the Museum?

Edwin Booth and Lawrence Barrett came up on the latter's yacht to the reception given to Lieut. Henn at Marblehead on the arrival of the *Galatea*.

Howard Paul was in town a few days ago.

Several of the papers state that Henry C. Barnabee is at Richfield Springs, but I saw him standing in the door of the Revere House Thursday or Friday morning.

Edward R. Byram, the business manager of the Park Theatre, is improving rapidly. He had a hard siege of it during his sickness.

There is a report that the *Empire State* will be in our waters again in a few days. Lots of people have missed the breezy trips on this steamer this Summer, and will be glad to have her resume. She is a regular god-send to the stay-at-homes.

PHILADELPHIA.

An unexpected opportunity to take a little rest proved a strong temptation to me last week, and consequently I was unable to occupy my accustomed place in the ranks of THE MIRROR's correspondents. I trust I was not missed, but I am not seeking such an assurance, for even my modesty has not yet reached the point of self-abnegation. Once more am I at my desk, but I fail to discover that news has accumulated in my absence.

The Summer season, which is now so nearly over, has proved that our people desire amusement during the languid warm nights as well as during the Winter. When I first had occasion to speak of the Casino, I intimated that Manager Moore was offering an entertainment for which there was no demand. I am more than willing—I am glad—to admit that I was wrong; for the proof has come overwhelmingly in the steady and bountiful patronage bestowed upon this popular resort. The fact is simply that the Garden is not large enough to accommodate its nightly visitors. It will not be just to ascribe all of this success to a popular desire for amusement, the merit of the performance having undoubtedly been the chief factor in achieving so happy a result. The operas presented have been pretty and tuneful, the engagement of Lillian Conway showed excellent managerial judgment, and in fact the co. is composed almost entirely of artists, not only of good standing, but favorites in our city. There has been a recent change of bill and The Pirates of Penzance is drawing like its predecessors.

On Saturday night the Central Theatre opened for the season. The attraction was May Adams' Burlesque and Specialty co. Long before the doors were opened the street was blocked by people, who finally poured into the house, filling every seat and occupying every inch of standing room. Arriving somewhat late myself, I cannot speak in detail of the merits of the performance, for I was scarcely able to get more than a glimpse of the stage. The hearty applause, however, proved that the show was being enjoyed.

J. Bard Worrell, who has been acting manager of the Central during the absence of Mr. Gilmore, has been very successful in filling time, and has proved himself possessed of much managerial ability. Charles H. Fleming continues to fill the responsible position of stage manager, and Harry Saxton will again direct the orchestra. The house has been renovated and looks very bright and cheerful. The attraction for next week is Wesley Brothers' British Specialty co., under the management of Harry W. Semon. Olio of specialties and the drama, Ranch 10, 23d, Gus Moulton, manager.

Gilmore's Devil's Auction opens 23d at Dubuque, Iowa. Manager Charles H. Yale is a very busy man and has been constantly at work all Summer. He confidently expects the coming season will even surpass the last in financial returns. George H. Murray will continue to be in advance, and will soon be on his way to greet old friends and make new ones. He certainly has made one in Philadelphia, for we are informed of a matrimonial contract soon to be signed.

CHICAGO.

The coming week will bring to a close a rather dull and uninteresting Summer season, and the theatrical events of 1886-87 will be inaugurated with the opening of the Chicago Opera House, entirely remodeled and decorated. The proscenium arch has been lowered, the stage extended several feet, and the balcony ends put back, so that the view is now perfect from all sides, and twenty new boxes put in. Robert Downing will be the first star to tread the boards at this house. He will appear as Spartacus in The Gladiator, supported by a co. made up largely of members of John McCullough's old co. Among them are John A. Lane, H. A. Langdon, Frank Lane, C. W. Vance and Mittens Willett. Henry Aveling, an English actor, will play the lead, and William Muldoon, the athlete, will be a member. Mr. Downing is a young actor of robust physique and a good deal of talent. Whether he can fill McCullough's place remains to be seen. Manager Henderson reports that he has a list of attractions for the season comprising the greatest stars and plays in this country and [illegible].

[illegible] Minstrels did not make much money at the [illegible]. The show was rather ancient, and the public [illegible] something new in minstrelsy, if in nothing [illegible]. This week Laura Dainty will appear in [illegible], A Mountain Pink.

[illegible] remain another week at McVicker's Theatre. Business has been fair. The best feature of the performance is the singing.

Evangeline will remain two weeks longer at Hooley's, owing to a dicker with another attraction that had the date. The burlesque begins the eleventh week of its run, and the houses show no abatement in the number of patrons. The regular season begins 28th, with Evans and Hoey in A Parlor Match.

The Maid of Belleville has proved such a drawing card at the Casino that another week has been decided on. Frank Girard and Alice Harrison make the popular hits in the piece. The management have several new operas in rehearsal, and also a lot of old ones.

Manager McVicker's dander has been riz by the report that Theodore Thomas said his theatre was not suited to the proper representation of opera, particularly the "American" brand of music which Theodore was leader of. Mr. McVicker, in a caustic letter, says that Thomas doesn't know what a good theatre is, if he made the assertion attributed to him, and also that his idea of opera, in which brass and catgut are made superior to human voices, is "away off." It is generally believed out here that the veteran manager gave the orchestra leader "one for his nobs."

Charles L. Andrews, manager of Michael Strogoff for several seasons past, will open the season in this city early in September with a carefully selected co. and whole carloads of new scenery. In looking about for an actor capable of giving to the part of Michael Strogoff character as well as force, he has selected John H. Cossar, a young actor who has lately come to the front as a leading man. He has been well received in all the large Western cities, and brings to his new position an experience gained in the only true school of acting, a gradual advance, by meritorious work, from the lowest rounds of the ladder. He has a phenomenally rich voice and a fine stage presence—two qualities that, added to his studious native talent, make him admirably well suited for the part of the Czar's courier.

The Madison Street Theatre will open 16th with the Chicago Minstrels, an organization perfected by Mr. Goldthwaite. E. M. Kayne, Charles Reed, Billy Birch, Joe Hart and others will be in the co.

The Academy of Music opens 16th with Frank Aiken and co. in Against the Stream.

Manager W. W. Kelly and his popular star, Grace Hawthorne, are in town. Mr. Kelly reports his season a very prosperous one. He will have a new play, entitled Josephine, for his star.

Colonel Haverly has accepted the management of Cheltenham Beach, an out-of-door amusement enterprise, about fifteen miles from the city, that has been running since July 1. It did not draw and got into the courts. Haverly will try and make it boom.

The Japanese Village is still a great attraction at the Columbia, and the baby-girl Ino is the chief card.

BALTIMORE.

La Somnambula was sung at the Academy of Music last week, and met with the same hearty approval as on its first production by this co. Miss Guthrie repeated her former success as Amina. The present week will bring the summer season to a close, and will be signalized by a benefit to the ever-popular manager, Harry Conway, on Thursday night. Miss Guthrie will also benefit—on Saturday. The Merry War will be offered for the entire week.

Kelly's Front Street Theatre re-opened its doors on the 9th with Dick Gorman in My Hebrew Friend. The house has been re-papered and brightened up during the vacation, and the prices have been lowered to thirty cents for the best seats.

The Monumental Skating-rink has been transformed into a summer-garden by Manager Kernan, and is devoted to vaudeville entertainments. Mr. Kernan has leased the Theatre Comique, Washington, which will be greatly improved and run in connection with his theatre in this city.

Wilson and Rankin's Minstrels will open the season at Ford's Opera House 16th.

E. M. Gotthold will return to Harris' Museum as manager.

SAN FRANCISCO.

AUGUST 3.

'Friscan theatres all prospered last week, owing largely to the presence of visiting members of the G. A. R., the Twentieth National Encampment of which is now in progress. The Tivoli was crowded every night with those who wanted to see The Golden Hen. Pretty Kate Castleton packed the Alcazar to overflowing. Modjeska lost no money at the Baldwin. The Field of Honor made the Grand Opera House very attractive, and business steadily increased throughout the week. Baird's Minstrels, at the Bush, made lots of fun and pleased the audiences.

The pretty Bush Street Theatre was resplendent last night with the society of San Francisco. Bright faces, toilettes of great elegance, beautiful women and handsome men, sat and stood in every inch of space the building afforded, and a sufficient number were turned away to fill another house fully as large. Manager J. M. Hill was the general cause of this social ripple, but his talented little star, Margaret Mather, was the reason in particular. She has been introduced in a telling way. Some one, who had a necessary influence, has made such personal application as to make available those store windows where pictures and faces of actors and actresses are never seen; and this, added to other methods of advertising, has made the name of Margaret Mather a household word. Manager Hill has eclipsed all previous efforts, and as a result the visiting co. is made comfortable, the theatre wears a bright, fresh, inviting look, and business will be good down his way for a considerable time to come. Here is the cast of Romeo and Juliet:

Juliet	Margaret Mather
Romeo	Frederick Paulding
Mercutio	Milnes Levick
Capulet	Harry Eytinge
Escalus	Harry Colton
Paris	Charles Fredericks
Benvolio	George A. Dalton
Friar Lawrence	Okane Hillis
Tybalt	William Ranous
Apothecary	H. A. Wilson
Peter	F. W. Peters
Balthasar	Tully Marshall
Sampson	E. J. McCullough
Gregory	Harry Horner
Abram	George Thomas
Nurse to Juliet	Mrs. Carrie Jamison
Lady Capulet	Jeanie Harold
Rosaline	Grace Haven
Page to Paris	Miss Merrill

The houses of fashionable quarters must have been abandoned last night, as the vast audience assembled at the Baldwin Theatre contained their brightest representatives and residents. The orchestra, dress circle and boxes contained them, while Mr. Palmer's New York co. from the Madison Square Theatre appeared before as cultured, appreciative and enthusiastic an audience as he is accustomed to having in your city, or any where else. The attraction was Our Society instead of Saints and Sinners, as previously announced. Following is the list of players: Philip Van Pelt, Herbert Kelcey; Ferdinand C. Tupper, Walden Ramsay; Reginald Ray, W. J. Lemoyne; Reuben Cary, E. M. Holland; Senator Montgomery, William Davidge, Jr.; Mr. Sterling, C. P. Flockton; Socrates Browning, H. Holliday; Williams, H. S. Milward; Mrs. Spencer, Mrs. E. J. Phillips; Sylvia Spencer, Annie Russell; Mrs. Tupper, Maud Harrison; Constance Grey, May Brookyn; Mrs. Van Pelt, Virginia Buchanan; Mrs. Ashburton, May Robson; Mrs. Carr, Marie Greenwald.

The Kent Ideal Opera co., under the management of Mr. Kent, with W. P. Emery as treasurer, took possession of the Standard Theatre last night, opening with The Mikado. It is the intention to produce The Mascotte the latter part of the week. The attendance and performance are said to have been satisfactory.

The Mikado was revived on a splendid scale last night at the Tivoli. Here is the distribution: Yum-Yum, Helen Dingeon; Pitti-Sing, Katie Marchi; Peep-Bo, Lottie Walton; Katisha, Mamie Taylor; Nanki-Poo, Arthur Messmer; the Mikado, T. W. Eckert. Poo-Bah, Mr. Cornell; Pish-Tush, Henry Norman; Ko-Ko, Edwin Stevens. The costumes were entirely new and very beautiful, with elaborate scenery, while the production as a whole was mounted in the same superb manner in which the Krelling Brothers have accustomed their myriad of patrons. Miss Dingeon wore a pretty Japanese costume of red, white and blue, worn in honor of visiting members of the G. A. R., so many of whom have discovered the Tivoli and are already camping there.

Joseph R. Grismer and Phœbe Davies are making a legion of friends at the Grand Opera House in the characters of Mark Stanley and Ruth Peyton in The Field of Honor. Their playing is the subject of much favorable comment, and members of the G. A. R. are doing considerable camp duty at the Grand. Edgar and Harry, sons of the late E. L. Davenport, are also well received as Colonel John Peyton and Private Smith, a rebel spy, respectively. War songs are heard, and some very pretty stage pictures are seen, while as a military play there is not so much gunpowder that good acting is made subordinate to the quantity or the quality of the smoke.

The Alcazar is given over this week to the George H. Thomas Post G. A. R., which is quite in contrast to the merry throngs drawn there past week by Kate Castleton, Charley Reed and Edwin Foye, in Crazy Patch. I attribute the largest part of the attractiveness to these three, and they really did pack the house till the entire week, and turned several hundred people away from last Saturday's matinee.

Jay Rial's version of Uncle Tom's Cabin will receive a strong revival 9th, with Ben Cotton as Tom; Carrie Swain, Topsy; L. R. Stockwell, Marks, and other good people in the cast.

The Standard Theatre reopened Friday evening last, and I take Mr. Barnes, of the *Call*, for the following: Paul Juignet rather surprised those who were not aware of his experience and proficiency on the French stage by the manner in which he assumed (in English) the leading part of Boucicault's Grimaldi; or, The Life of an Actress, at the Standard on Friday evening last—the performance being given for the benefit of the sick fund of Bay City Lodge, K. of P. He is not a precisian, of course, in his pronunciation; the effect was heightened by the French twist in his tongue—but the action, ah! the action. George H. Davis was also conspicuous for his acting in a principal role. He is the most devoted stage amateur we know. Eugenie Rosenheim, who made a first appearance, met the responsibilities of her part with so much adroitness as to astonish her friends. We have not heard that she intends to adopt the stage as a profession; but the talent the young lady displayed kept a prominent manager in a stage-box as an attentive observer during the whole performance. He may persuade Miss Rosenheim to turn to account her histrionic talent." These were the players:

Grimaldi	Paul Juignet
Lord Arthur Shalton	George H. Davis
Capt. Maltravers	Frank J. Murasky
Mr. Selwyn Dawdle	Melville Stoltz
Wopsher	Johnny Williams
Duke	M. J. Frank
Mr. Hopkins	Eric M. Francis
Mr. Leech	Wm. J. Jones
Waiter	Walter Westman
Call Boy	Hannah Froomberg
Violet, a street singer	Eugenie Rosenheim
Julia, an actress	Mai Wells
The Countess of Beaumaris	Lucille Villemer
Mrs. Hopkins	Eral Earle
Bridget	Miss Ford
Miss Belle Lettres	Miss L. Thompson
Miss Highly Proper	Eral Hamilton

The California co. played Last Days of Pompeii first part and John Hardy last half of the week, and then the theatre closed. Here is what the *Alta* says about it: "The California Theatre acknowledges the inevitable, and with last night's performance it closed its doors for and indefinite period. There is sentiment, the nonexpensive article, in the talk about the 'Old Drury of San Francisco,' but when a good play, well rendered, like John Hardy, draws less than $250 for three performances, it is about time to close doors. The California Theatre, under the McKee Rankin management, has been running fourteen months, during which time a series of the old plays has been given, well played modern comedies were presented, sensational melodrama was tried, and a return to the legitimate was resorted to, and while there were brief seasons of remunerable business, the venture has proved disastrous to the management. Homilies might be preached on extravagance following profitable runs at the theatre, but this is not the time for such preachments. The co. was an excellent one for certain dramatic walks, and it will be a long day, no doubt, before San Francisco sees another such stock co. as the one now forced into temporary retirement through the lack of appreciation on the part of the people."

Your Keokuk (Ia.) correspondent asks to know if I remember Hunter's story, told us of a gray-haired monster who arose, lifted his hands and said "Sh," to the audience that began to applaud, and broke up the members of the Janauschek party at Ft. Madison, Ia., several years ago. Yes, I remember it well, and the asking tells me who your Keokuk party now is. It is Robert Ransom, the friend of my youth, who is the only man in his place with sufficient ability to write the splendid letters I often see occupying a place of honor among THE MIRROR records. Rob, I shake your paw and read every word of your good work.

The Alsberg-Morrison co. will give Henry Irving's present London success, Faust and Marguerite. It will be its first production in the United States. Elegant costumes are being made for it.

Joseph Holland, who has been one of the most popular members of the California Theatre co., will have a benefit at the California next Saturday evening, for which a special bill is being prepared. Mr. Holland is a very talented intelligent and refined young actor. He has never played anything badly, and has acted some characters so well that he has made a standard by which future incumbents will be judged. There have been many volunteers for his benefit performance.

Hewett's Fun on the Bristol co., consisting of Eva Hewett, Lotta Medley, Edwin Foy, James F. Kelley, Murphy and Mack, Alistair McKenzie, John H. Mack, Harry Wilson, William Lewis and others, will make an interior season, under the management of Ned Foster, opening at Virginia City, August 2.

W. A. Brady manages the stage at the Grand Opera House during the run of The Field of Honor.

Minnie Wallace will appear in Joaquin Miller's ideal play, Oregon, with Charles E. Dobson, the famous banjoist, in the cast, at the Alcazar Theatre in August.

Manager Hayman announces the following cards for the Baldwin: A. M. Palmer's co., Duff Opera co., Edwin Booth; Sara Bernhardt, Augustin Daly's co., Mrs. Langtry, Violet Cameron's Opera co., Clara Morris, Sardou's Theodora, Mr. and Mrs. W. J. Florence, Osmond Tearle, and the Emma Abbott Opera co.

The reported engagement in marriage of Nina Boucicault to a wealthy Australian is denied here by parties who are said to be well informed.

Theodore Roberts, a clever young actor, has taken the California Theatre, presumably for the G. A. R. week, as the entertainment he offers will consist of war pictures. Better stick to acting, Theodore, for many a good actor has been spoiled by becoming an ordinary manager.

The dear Giddy Gusher has had the kindness to say a good word of the work of my Boston MIRROR frater and myself. In speaking for the latter, I say when a fellow does his level best and even then does not succeed, it is very encouraging to have that effort appreciated; hence my hearty thanks.

Krelling Brothers yesterday decorated their Tivoli Theatre building in a gorgeous manner. A bright golden eagle is fastened to the apex of the roof, with mounted cannon at each end of the same. Army badges and groups of small flags are placed at each window. Another golden eagle is spread upon the centre of the façade, and broad tricolors reach from the roof down the sides to the ground. The vestibule is very profusely and beautifully ornamented. Draped colors, shields and badges confront the visitor at each side of the entrance, and two more brightly gilded eagles adorn the corners of the entrance, over the sidewalk. On the front of the same is placed the motto, "United We Stand," bordered with evergreens, which fall in graceful loops all along the top. Inside, up the steps, the doorway is a bower of flowers and garlands of green, with "Welcome, G. A. R." over the inner door.

The Baldwin Theatre vestibule has a painted lambrequin over its exterior, with a central vignette of Lincoln and Grant and Sherman at each side. Above are nearly life-sized painted groups of soldiers at each extremity and a Goddess of Liberty in the centre. Below all are the words, "Welcome, G. A. R."

Mr. and Mrs. A. M. Palmer and "Jennie June" (Mrs. Croley) arrived this morning.

J. H. Love has been engaged by Billy Emerson as business manager of the Standard Theatre.

J. R. Grismer and Phœbe Davies, with their new co., begin their Slope tour in Santa Rosa on the 10th inst.

William F. Rochester, the efficient stage manager of the Tivoli, has been seriously ill for the past week, but is now convalescent

William H. Thompson left for New York yesterday via Panama, where he will rejoin the Alsberg-Morrison co.

Wednesday matinees and Sunday performances will be discontinued at the Bush Street during Margaret Mather's engagement.

T. C. Howard has sold his four-act comedy, Mrs. Partington, to the Alcazar management, who will produce it early in September.

NEW ORLEANS.

R. J. Lowden, manager of the Avenue Theatre, has just returned from his first managerial visit to New York. In response to my request for his bookings, Mr. Lowden said: "I can only furnish my bookings in part, as my time is not all filled. I could have filled it easily, but preferred to keep open time for any new and good attractions that may come my way. I had no difficulty in booking, and found that the Avenue had achieved quite a flattering reputation for the short time it has been in existence. My attractions are well known and, in most cases, sterling ones. While, of course, I cannot get the Mary Andersons or the Barretts, there are so very few of these, and my chances for other attractions being as good as my neighbors, I am enabled to premise a great many good companies. Mr. Lowden's bookings include: Ezra Kendall, who opened the Avenue last year in a Pair of Kids; Fisher and Wells' Laplanders, John Jennings' Confusion co., Dick Gorman, Silver Spur, Sid. France, Henry Chanfrau, who will produce Kit, Mose and The Octoroon; A. H. Woodhull, in Eli Whitfield; The Weston Brothers with Our Minstrel Boys; Kersands' Minstrels, Gardner's Only a Farmer's Daughter comb.; Cora Van Tassell, George O. Starr's Opera co.; Sisson and Cawthorn in new pieces, and many others, for which negotiations are nearly completed. The Avenue is the only cheap theatre where some of these cos. play. Mr. Lowden, encouraged by the reputation that his house has won, guarantees. The admission to the gallery will be changed from ten to fifteen cents, all other parts of the house remaining the same, viz.: twenty-five and thirty-five.

If the owners would only give the French Opera House some of the repairs that it so badly needs, there will doubtless be another season of French opera given there. F. Mauge is mentioned as the probable manager. The season last year, was by no means a bad one, and if as good a co. is brought over this season as that headed by the Reines last, I do not think that Mr. Mauge will run such big risk.

The opening attraction at Faranta's will be the Walter Sandford comb. in Under the Lash, a melodrama that is reputed to have had a successful London run.

The three lakeside resorts, Spanish Fort, West End and Milneburg, are nightly crowded by those who desire to escape the heat of the city. Each has an excellent band, but the one at Spanish Fort is decidedly the best. Under the leadership of Professor Sontag, it has been brought to a state that is well nigh perfection. A tour of the South is under consideration. A very neat collection of their chief successes has been issued, and is meeting with a sale that must be gratifying. The cover, a very neat piece of work, was designed by T. H. Arnold, the former press agent of the French Opera House.

Lewis Gillespie, who was one of the participants in the affair known as Prudence Cole's benefit, sailed for New York on the *Louisiana*. Speaking of this benefit reminds me of W. Blake's letter to the editor that appeared in last week's MIRROR. Mr. Blake should have waited and given me a chance to correct my error. He has, however, only given vent to a natural weakness that usually strikes in on amateurs—that of rushing into print on the first opportunity. I would not be a bit surprised to see Miss Cole put in a demurrer to that letter, followed by the wig-maker and the pianist, who of course desire to give their version of the affair. The *Times Democrat* recently published two very strong editorials pertaining to theatrical matters, one very highly endorsing the American Opera co. and the other approving of the abolishment of window lithographs.

Victoria Grace, more widely known, perhaps, as Victoria, the trapeze actress, died at the Charity Hospital here in destitute circumstances. She was admitted to the hospital on the 2d and died on the 4th from obstruction of the heart. It was while under the dissecting-knife that she was recognized. Victoria was born in Philadelphia about thirty-six years ago. She had achieved a splendid reputation in her line, and at one time was quite wealthy. Signor Faranta, who had met her professionally in Mexico, on learning of her death and the proposed method of interment (Potters' Field), generously advanced the money for a decent burial and followed the remains to the grave.

ST. LOUIS.

Painters and carpenters are busily engaged making the numerous alterations and beautifying the interior of the different theatres. Theatrical news is very meagre. It is the lull just before the storm.

The Golden Goose, with new costumes and intricate scenery, was produced on the 3d at the Cave to a large and enthusiastic audience. After the opera has run for a week the performance will be more enjoyable. I understand that the only reason the opera was introduced so hurriedly was because Mr. Thompson wanted to keep his word with the public, as he promised a new work every week. Dora Wiley did better than usual with her role. George Olmi, Hattie Starr, Amy Harvey and William Wolff deserve credit for the manner in which they acquitted themselves. The opera is The Crowing Hen in the guise of a Goose, consequently the plot is the same. Mr. Woodward, the adapter, deserves praise for the manner in which he has done his work, and after the pruner has had a chance the opera will be a credit to the pen of Audran.

Pat Short, Richard Golden and a party of gentlemen leave to-night to visit Chicago.

Jack Harkaway was the piece at Henderson's Theatre for the past week to fair houses. The manager is trying to make the place pay, and he thinks that after the regular season opens business will look brighter. At present he is just paying expenses. Nick of the Woods will be produced next week.

At the Palace Neil Price, the genial stage manager, put forward a bill that packed this cosy little theatre every night during the week. The Royal Mikado Minstrels was the introduction, followed by Nettie Sheehan; Johnson and Mace as the twins; Eva Lester, song and dance; Dolan Brothers in McGee's Backyard; Hanley and Aimee in a neat sketch entitled Drop the Watch! Ward and Lee in Every Day; Tillie Chambers, male impersonations; Connors and Shannon in Commotion, followed by Our Irish Neighbors.

Wiley Hamilton will manage the stage at the Casino in place of Harry Montague.

James Hannerty will not take a vacation this year; he is too busy with the Siege of Paris.

Eddie Dunn, the change catcher of the Olympic box-office, has presented J. E. Fries, the theatrical collector, with a bust of Adonis Dixey.

CINCINNATI.

At a meeting of the local managers, held 5th, Harry Rainforth and James E. Fennessy were appointed a committee to negotiate for lithographs for all the theatres. Nothing definite was arranged in the matter of Sunday closing, though the indications are that Managers Fennessy, Havlin and Harris will continue to open their respective houses as usual on Sunday

The season will open at Heuck's 22d, Milton Nobles in Love and Law being the attraction, while John Havlin will open his theatre one day earlier with Patti Rosa in Lotta's old play, Zip.

The Grand, with Lennie Miles in the box-office, will begin its season 30th with a new play entitled The Cuckoo, favorably endorsed by Manager Miles. The star, an Australian by the way, is claimed to have had quite a successful career in the colonies, and the Cincinnati engagement will mark his first appearance in America.

W. D. Ingram, who has been summering here, left for Chicago to join R. J. Dowaing's co.

George Deyo and wife (Ida Burrows) departed for New York 7th. Deyo joins Scanlan, while his wife will travel with the Patti Rosa comb.

Edwin Cleary departed on 3d for New York, whence he sailed 7th for a year's residence in France, Italy and Spain, with a view of perfecting his new play, in which he expects to star during the season of 1887-88.

Kohl and Middleton's Vine Street Museum reopens 28th.

Manager Charles Shay, of Wheeling, is visiting friends in this city.

Fanny Davenport is one of the season's bookings at the Grand. her date being Jan. 3.

Manager Hubert Heuck is recuperating at Mount Clemens, Mich., under Billy Fennessy's supervision.

The Matt Morgan Diorama Co. will have possession of Heuck's Opera House for two weeks, dating from 30th, followed Sept. 12 by Kiralfy Brothers' Around the World comb. Haverly's Minstrels, 19th.

The MacCollin Opera co. is now presenting Billee Taylor at the Highland House with fair success.

Richard Burrows, of the Katie Putnam comb., left 7th for Chicago, where he joins his troupe.

Manager Harris is improving Robinson's Opera House considerably, preparatory to the opening, and scenic-artist Thompson is preparing considerable new scenery.

Manager Fennessy, in addition to conducting Heuck's, will also operate the People's Theatre as a first-class variety theatre.

The Vine Street Opera House will in all probability remain closed during the season, as neither Gabriel nor Collins is apparently disposed to come to terms with the proprietor.

DETROIT.

The T. P. W. Minstrels were welcomed by an immense audience Tuesday evening at the Detroit, hundreds being refused admittance. The entertainment as a whole was pleasing and good, although a chestnut occasionally strolled in. The K. T. parade and drill, the wonderful contortions of Dellhaur and Geyer and Ed. Marble's travesty, The Cackling Hen, are excellent features.

On Wednesday evening Kate Maloney presented her three-act operetta, Jack and Gill, to an audience of about 800, for the benefit of the Newsboys' Home. This pleasing musical absurdity is composed largely of Gilbert and Sullivan's music rearranged to suit a combination of nursery rhymes. The orchestra consisted of twenty. The musical director was Mrs. Nellie Brush, and the stage was managed by John E. Fancher, of C. J. Whitney and Co. The libretto of this novel operetta is quite original, and with original music would be very deserving of patronage if presented elsewhere. The principals who participated in its presentation were:

MORTALS.

Jack, a peasant lad	Homer Warren
Mother Mudge	Stella Shoecraft
Jill … } Mother Mudge's }	Mrs. N. Atchison
Nell … } daughters }	Hattie Lewis
Jane, Jack's sister	Jennie Cross
Jerry	W. Frazer

GOBLINS.

The Goblin King	F. T. Sibley
Elfine, his daughter	Mabel Van Camp
Puckering, a goblin	Fred. Foote

The regular season of the Detroit Opera House will open 30th with a week's engagement of the Carleton Opera co. in Nanon. Special scenery is being prepared, and the co. will consist of sixty artists, including Carleton. Rehearsals will begin in this city 20th.

The New Grand Opera House (White's) has the ceiling plastered, the lathing of the woodwork, the galleries and the two tier of boxes on either side of the proscenium completed, the flooring laid and painters at work and scene painting going on at a lively rate. This fine edifice will be promptly opened Sept. 13. As I have before stated, this will be the only *new* theatre erected in Detroit this season.

The opening of the regular season at the People's Theatre occurred Monday last with Joseph H. Keane in Mrs. Partington as the attraction. Mr. Keane was appreciated very much and had a creditable co. consisting of Nelly Queen, Agnes Claire, Mae N. Clark, J. Harrison, John Power, Lee McDowell and George W. Clark. The People's has been remodelled this Summer and in appearance is much improved. It will seat about 1000 now. This week Josie Mills will appear as Mathilde in the French Spy under T. M. Brown's management. Matinees daily.

The Hoxman Opera co. is still holding out at Brighton Beach, opposite Detroit, and presented Pinafore the fore part of the week, followed by Cinderella. The attendance was quite encouraging being the largest during their engagement. This week Cinderella will be continued till Thursday, when Millard's opera of Uncle Tom's Cabin will be put on.

John T. Sullivan will play with Edwin Booth and is now rehearsing his roles on the quiet at Grosse Isle. His parts will be Laertes in Hamlet, Uell Zulia in The Fool's Revenge, Don Jose in Don Cæsar de Bazan, Gratiano in The Merchant of Venice and Collatenus in Brutus; or, The Fall of Tarquin.

John L. Ashton's new domestic labor drama in [illegible] acts, by Fred. S. Gibbs, entitled Monopoly, will have its first presentation at the Detroit 16th for four nights and matinee under the auspices of D. A. 50, K. of L. The following is the cast:

Colonel Dempsey McSwill	J. L. Ashton
George Simpson	John Hay Cossar
Edward Dahlgreen	Charles [illegible]
Lawyer Righter	Fred. L. [illegible]
John Sylvester	H. C. [illegible]
Pete (a tramp)	Dyke [illegible]
McCabe (a K. of L.)	Thomas [illegible]
Ledger	Robert [illegible]
Myrtle Elmore	Maud [illegible]
Mother Simpson	Kate [illegible]
Mrs. Dahlgreen	Nanine [illegible]
Lottie Ernst	Bessie [illegible]

JERSEY CITY.

The same old stereotyped state of theatrical affairs obtains in this city, although some little preparation seems to be making at the Academy. I understand that a number of good bookings have been made. The Summer houses on the Hill are doing a first-rate business. The entertainments given are various and of good quality.

At Hoboken, Cronheim's Theatre is doing an immense business. Last week the Leonzo Brothers drew the banner houses of the season. This week, so far, Charles Gilday and Fannie Beane, in their funny comedy, Collars and Cuffs, are packing the theatre nightly. Ed. Crinnie, who is a great favorite in Hoboken, is in the cast, as are also Al. Decker, Frank [illegible], J. Barry, Lillian Granger and Nina Bach, all clever people. The piece is full of rather boisterous humor and easily digested puns, and was thoroughly appreciated.

Mr. Gilday informs me that his regular season opens in about a fortnight at Amsterdam, N. Y., and A Piece of Pie will be the *piece de resistance*. He also says his past season was very successful, financially. The new piece will be put on at Cronheim's Friday night for the purpose of trying the co. in their parts, and will be continued rest of week.

James Taylor, at present stage carpenter at Cronheim's, says he is going as business manager of Scott's New York Minstrels. They have a brass band and orchestra and comprise twenty-five people. They open at Madison, N. J., Sept. 13 for two nights and then take in Pennsylvania.

Max Hirsch, whose pleasant countenance has for several seasons graced the box-office of the Academy of Music, has concluded to leave us. He has accepted a similar position in the Metropolitan Opera House, New York, which he no doubt will fill acceptably. Max during his stay in Jersey City made a host of friends, all of whom wish him well, and who are perfectly satisfied that his ability and courtesy will add to their number.

Mr. Cronheim proposes to make some big improvements in his theatre this Fall. He will roof over the garden, build a brick wall the whole length of the rear of his stage, heat the entire building with steam, and will probably add a dynamo engine for the purpose of having his own electric lights.

Wareing's new theatre in Hoboken is rapidly assuming the appearance of a house of entertainment. There will be but one balcony and four boxes and the seating capacity will be 1,500. The stage, judging by a casual glance, is about 26x30 feet, 70 feet high, extreme width 60 feet, and appears able to accommodate any play. The house is prettily arranged and very attractive both inside and out and reflects great credit on its projector, Robert Wareing.

There is one thing I would like to mention, and that is, that the efforts of C. E. N. Boell, the new scenic artist at Cronheim's, are already noticed and appreciated by the audiences, and he is spoken of in complimentary terms by Stage Manager Macready.

Charles Gilday is suffering from a painful disease in his eyes, which he thinks he contracted while playing under canvas earlier in the Summer. He is slowly recovering.

COLUMBUS.

Hessenauer and Schneider still have the field all to themselves, and both are doing a good business with variety, and will continue to do well till the other houses open.

Oscar Sisson, of the Little Nugget co., was in town Saturday.

Constance Stanley will open her season in Chicago on Sept. 1. She will star through the Northwest as Parthenia, Fanchon, Lady of Lyons, etc.

John Hannon has gone to Chicago for a short visit. He has not yet signed for the season, but is about ready to close.

Field's Operatic Minstrels is the title of an organization that will start out from here about the first of September. A. G. Field, the manager, is now with Wallace and Co.'s Circus, and the co. is said to have plenty of capital. Contracts have already been made with a number of well-known burnt-cork artists, and something entirely new in the minstrel line is promised. L. C. Collins is helping in the advance work, but it is not probable that he will go on the road with the co.

Will Ryan is the only one of the Leland Opera co. left in the city. He is still singing at Hessenauer's.

The Battle of Gettysburg Co. of Chicago has bought the amusement privileges on the State Fair grounds.

George Upham and Dick Potter have started on an extensive trip to the East. They will attend the opening of Condemned to Death in Boston, and will probably run down to Salem to see that the Bennett and Moulton Opera co. gets a fair start.

George Backus has gone to Lake Chautauqua for a short visit.

S. H. O'Connor, formerly with the Leland Opera co., stopped over here Saturday on his way from St. Louis to New York.

Harry Whitney has booked Condemned to Death with the Millers for a week in January.

Andrew Waldron will probably put a variety show on the road the first part of the season. His star, Jennie Calef, will not be able to appear before January, and will probably open her season here at the Grand. George Little still remains with Mr. Waldron as advance agent.

Harry Whitney and James Miller took A Box of Cash to Mt. Vernon during the encampment of the Third Brigade last week, but did not meet with much success. Mr. Whitney left for Boston Monday to superintend rehearsals of Condemned to Death.

LOUISVILLE.

HoraceLewis, in Monte Cristo, at the Museum, closed the season to overflowing houses. The play was well put on and the star, with a good co. in support, gave a fine performance of the much worn but still popular play. J. Winston Murray is especially deserving of mention for his rendering of Noirtier. Irene Perselle is possessed of beauty, has an adequate wardrobe and is equal to the not too exacting part of Mercedes. Altogether the successful engagement was a fitting finale to the successful season at the Museum.

John T. Macauley is in the East preparing for the approaching season.

The Musical Club will give a midsummer concert at Phœnix Hill Park, 27th. A varied and interesting programme is promised.

Gene Elrod is in Chicago at the races. As the *Truth* puts it, "His is the silvery voice that proceeds from a small window just beneath the Grand Stand. 'Cash your French tickets here, gentlemen!'" Gene is a good one, wherever he is.

Will T. Price's weekly letters to the *Post* are missed. They always contained fresh amusement news, entertainingly put. It was Price, then the amusement writer for the *Courier-Journal*, who first wrote in praise of Mary Anderson and predicted her future. He also had much to do with placing Selina Fetter prominently before the public.

The Masonic is undergoing renovation. All needed changes will be made, new scenery painted, additional stage facilities and dressing-room accommodations will be added, and when the house is opened there will be no more cosy and complete place in this section of the country.

Much interest is expressed in the approaching Damrosch concerts at the Exposition.

Daisy Murdoch made her debut in a prominent part in this city six years ago. She was in the chorus of the Haverly Juvenile Pinafore co., a most notable organization. The Hebe of the cast was taken suddenly sick and Daisy was substituted, making an immediate hit.

In consequence of labor troubles it is now feared the Grand will not be ready before the latter part of September.

Manager Al. Bourlier adds an attraction to the Southern Exposition in the Battle of Gettysburg. He will probably realize a neat sum from the venture.

Hamilton, the manager of the Japanese Art Store here, will take a Japanese Village out on the road. The attraction will be a novelty in these parts.

P. Harris was in town during the week, arranging for changes to be made at the Museum. More space has been secured and a curio-hall will be a feature when the house reopens. A choice lot of attractions have already been booked and the next season will be a duplicate of the last. Manager A. L. Brittyn will continue in charge with the same corps of assistants.

ALBANY.

McNish, Johnson and Slavin's Minstrels made their first appearance in this city on Tuesday evening of last week, at the Leland Opera House, and drew out a tremendous audience. The performance as a whole was not of that extraordinary excellence that was anticipated, although the entertainment was not by any means bad. The next dates at this house will be filled by Thatcher, Primrose and West, who are billed for August 18 and 19.

At the Museum: A most successful engagement was played here last week by Ben Maginley and his May Blossom co., notwithstanding the fact that the temperature was intensely disagreeable. Considerable surprise was manifested at the fact that this organization was

playing a museum circuit; yet that did not deter the public from attending the performances. Naturally the play was not as strong as when the play was given at the Leland with Joseph Wheelock, Georgia Cayvan and W. H. Crompton in the principal roles, and Maginley as Tom Beacon; yet to a great extent it proved fairly satisfactory and exhibited a considerable degree of improvement as the week progressed. The Uncle Bardett of Maginley was altogether different in conception from that of Crompton, but it was equally acceptable. It was filled with kindly humor. J. Adleman as Reuben was a mediocre copy of Wheelock, and the May of Mary Hamilton exhibited all the characteristics of Cayvan, without the strength necessary for their perfect portrayal. Otis Turner as Tom Blossom was another copy, and he was the most perfectly carried out of any. Having in mind the excellence of the original cast, it is quite impossible not to institute comparisons, and almost any other cast would suffer when judged by the standard of the one that made the first tour of the provinces. However, the present cast is a good one for cheap prices and will certainly succeed in that line. The present week brings Tony Pastor after an absence of several seasons.

Frank Karrington, under engagement with DeMille's Main Line, is taking a vacation with relatives and friends in this vicinity.

Will Lawton, another Albanian, is here resting, and looking up his roles in the Boston Ideals' repertoire, with which co. he sings second tenor parts.

Lawrence Eddinger, another who claims the old Dutch town as his home, makes the tour with Lilian Olcott and Theodora.

The staff of the Museum remains the same as last season: Fred F. Proctor, resident manager; Charles Seymour, press representative, and George Wailen, treasurer.

KANSAS CITY.

For some time past trouble has been brewing between the management of the Gillis Opera House and the trustees of the Gillis estate. A short time ago Corydon F. Craig, the manager, went to New York to book, and at the time of his departure, it is stated, everything was not serene. The trouble finally culminated Wednesday, when Mort. Craig, a brother of C. F. Craig, who was in charge of the Opera House, was served with a notice, removing the entire management from control, on the ground of a breach of trust. Mort. Craig refused to give possession and was arrested for unlawful detainer, but was at once released on bail. Corydon Craig has returned and the matter will be taken to the courts. A bitter fight will be the result. In the meantime Messrs. Bernard Donnelly, John Campbell and W. S. Gregory, trustees, have charge of the house, and are on the lookout for a suitable manager, and have already received several applications for the position. The trustees allege that the character of the house has deteriorated under Mr. Craig's management, and that the whole matter was due to a breach of contract. It is to be hoped these hostilities will not prevent the opening of the house at the beginning of the season.

The Chicago Opera co. opened Monday evening at Music Hall, and a large audience greeted the presentation of the classic "chestnut," The Mikado. Kansas City has had a surfeit of this opera, but opera-loving audiences will always attend performances as excellent as presented by this co. Compared with previous companies the Chicago exceeds in excellence any other Mikado co. ever seen here. The chorus is very strong, musical, well trained and handsomely costumed. The male chorus is especially worthy of notice for its strength and well drilled voices. The Pooh-Bah of Mr. West was the best ever seen here, his haughty and dignified bearing being nearly perfection. The Mikado of Homer A. Moore was splendid and was received with evident pleasure. The Nanki-Poo of Mr. Barnes is pleasant. After hearing the indifferent vocalization of some recent singers Miss Essing's Yum-Yum was exquisitely sung, and her picturesque poses in "The Sun Whose Rays" song was the cynosure of all eyes. She does not display laborious silliness as do some prime donne who essay the part. Mr. Febel, the Ko-Ko, is a good actor and singer and his antics on the stage were greeted with much laughter. It is very seldom that an entire company can be praised without exception, but, in this instance to criticise would be an injustice. Fatinitza is the attraction this week.

The Museum has been doing a good business throughout the past week, and this can be ascribed to the general excellence of the programme presented. Blow for Blow was the play, and the audience were well pleased with this English comedy-drama. Harry C. Robinson, as Charley Spraggs, was especially good. As the villainous clerk, John Drummond, S. J. Wheeler was without doubt seen in the best role he has essayed since his engagement with the co. Kate Dalton made a strong Mildred and Misses May, Olive and Smith contributed their talents to the popularity of the play. The Doctor Grace of Charles Dalinevort was an excellent piece of acting. This week Lost in London.

Charles Dallncourt made his first appearance at the Museum last week and was received with decided favor.

The Wilber Dramatic co. left Sunday evening for Sedalia, Mo., where they play this week.

Harry E. Whiting, late of Grace Hawthorne's co., returned home Monday after a successful winter's engagement. The co disbanded at Sioux City, Ia. Mr. Whiting is a well-known and talented journalist of this city, having been employed at different times on the press here, but in an evil moment he forsook the pot and paste brush to don the sock and buskin.

Signora Brambilla and husband are spending the Summer months at Paola, Kas., about fifty miles distant from this city, where she will stay till Sept. 1.

The sad intelligence of Daisy Murdock's death was read here with much sorrow. She was much admired for her dramatic talents.

Mort Craig states that his brother Corydon had booked all the standard New York attractions and was much pleased with the result of his Eastern trip.

Mr. Moore, the Mikado of the Chicago Opera co., is not unknown to Kansas City audiences. He sang the leading part in The Creation with the Philharmonic Society last season and won a reputation.

The musicians of the city have organized a society for the rendering of music by standard composers and will give monthly concerts.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (McLain and Lehman, managers): Mme. Modjeska opened in As You Like It, 2d, to a packed house. She will be seen in Adrienne 3d; Donna Diana 4th; Mary Stuart, 5th; Camille, 6th, and probably Twelfth Night, 7th. Baird's Minstrels 12th, 13th and 14th.

CONNECTICUT.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): Wilson and Rankins' Minstrels, 7th. Of late years, minstrel performances are quite prolific in "chestnuts," but the people who braved the terrible rain-storm Saturday night were most agreeably disappointed. The co. gave a first-class entertainment, and everything, after the first opening, was entirely new. The acrobatic feats of the Polaski Brothers were wonderful. They, together with the Pavanellas, are a fresh importation from Europe, and their work is far ahead of anything of the kind seen here before. House light on account of storm.

Manager Hawes has made some needed improvements since the close of last season, in the way of putting folding chairs in the second gallery and frescoing and painting the walls in a very handsome manner. The rear orchestra chairs are to be raised several feet and the entire house carpeted.

Wagner's New Theatre (H. H. Jennings, manager): Week of 2d Sturges' P. P. Car Tourists co. May Jackson's Old Maid was a big hit. Charles Sturges and Tom Lord were good as conductor and porter, and were well supported.

S. C. Jones, of Bridgeport, has closed an engagement as advance, with Wren's Comedy co., and will start out on the road this week.—Barney Fagan has engaged with Wilson and Rankin's Minstrels, and will open in his specialties in Baltimore next Monday night.

DISTRICT OF COLUMBIA.

WASHINGTON.

With last week the engagement of Pruette, Montegriffo and Pauline Maina ended. Queen's Lace Handkerchief is being given this week by the regular Windsor co., strengthened by the addition of Blanche Chapman. Merry War next week. The National has been closed since Wednesday night of last week, when the Fun and Physic engagement was suddenly terminated.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): The Summer season of the Fords is ended and the professionals, Mr. and Mrs. Horace Vinton and Miss Dupree have returned to New York, the same steamer carrying his engagement with the Collier co. Frank M. Read, another member of the Fords, has been called to enter upon his engagement in the Patti Rosa co. This is Frank's first appearance in a professional co., and his known ability will win for him favorable notice before another season. James Neill is starring this season in Rush to Hanley, Readick and Neill represent Savannah talent. The regular theatrical season will open about middle September.

MACON.

The Academy of Music was sold 3d, Colonel Lee Jordan of this city being the purchaser. He stated to your correspondent that improvements will be made—new scenery and new drop among others. Mr. Horne will continue to manage the house.

ILLINOIS.

PEORIA.

Arena: Barnum's Circus appeared 2d to excellent business. It's the most complete and best circus and menagerie ever seen in this city, as thousands of our people will testify. Everything passed off smoothly. Owing to the efficient detective service, under the supervision of John Cooper, there was not a case of robbery or trouble of any kind. J. E. Cooper is away from the show on a short vacation. Owing to Mr. Hutchinson's careful management, this has been the most profitable season they have ever had. Their Chicago season was phenomenal, for they never had such tremendous crowds, and the same good luck has been theirs all this season.

While at Bloomington, Ill., Orrin Hollis, the celebrated bareback rider, while fooling with a toy-pistol, accidentally shot Abdulla Ben Said, the leader of the Arabs, causing quite a painful flesh wound and necessitating his going to the St. Joseph hospital, where he will stay until able to join the show.

George Carron, clown, has taken the former's place as leader of the Arabs during their performance, which part he takes nearly as well as the original, much to the surprise of his co-actors.

On August 16, 1884, Francis Seymour, a piccolo player, then with Forepaugh, died and was buried at Champaign, Ill. July 30 the Barnum circus was in that place, and after the performance in the afternoon two band-wagons filled with people went out to the cemetery and held impressive services at the grave of this apparently forgotten player. J. F. Bigger delivered the address, and right well did he acquit himself. The band played Mendelssohn's "Music Without Words," with trombone solo most beautifully rendered by W. L. Marsh, one of the band. After playing the Dead March the company wended their way slowly back to the city. J. Casper, the Giant, made arrangements with the sexton to place flowers about the grave, and the company are going to have a monument placed thereon. The whole affair was a very pretty tribute.

George Carr, who was a companion of the dead player in days of yore, was the one instrumental in getting up the tribute.

Morris Warner, press agent, wishes to be remembered to THE MIRROR staff. He says the Anti-swearing Society is a great success.

OTTAWA.

Sherwood's Opera House (F. A. Sherwood, manager): After being closed for several weeks, was opened 2d by the Maude Atkinson Dramatic co. Good houses and best of satisfaction. Remain week of 9th.

SYCAMORE.

Here is a list of some of our County Fairs with dates: Adams, Camp Point, August 31 to Sept. 3; Boone, Belvidere, August 31 to Sept. 3; Brown, Mt. Sterling, August 23 to 27; Bureau, Princeton, Sept. 14 to 17; Coles, Charleston, Sept. 7 to 12; Crawford, Robinson, Sept. 22 to 24; DeKalb, Sycamore, Sept. 21 to 24; DeWitt, Farmer City, August 31 to Sept. 3; Edgar, Paris, Sept. 5 to 9; Gallatin, Shawneetown, August 31 to Sept. 4; Greene, Carrolton, Oct. 19 to 22; Hancock, Carthage, Sept. 6 to 9; Hancock, Warsaw, August 23 to 26; Henderson, Biggsville, Sept. 21 to 24; Jackson, Carbondale, Oct. 12 to 15; Jo Daviess, Warren, Sept. 21 to 24; Kendall, Yorkville, August 31 to Sept 3; Knox, Knoxville August 30 to Sept. 2; LaSalle, Mendota, August 30 to Sept. 4; Livingston, Fairbury, Sept. 13 to 16; Logan, Lincoln, August 30 to Sept. 3; Logan, Atlanta, Sept. 7 to 10; Macoupin, Carlinville, August 31 to Sept. 3; Marshal, Wenona, Sept. 20 to 24; McHenry, Woodstock, Sept. 14 to 17; McLean, Bloomington, August 31 to Sept. 3; Montgomery, Hillsboro, Sept. 28 to Oct. 1; Ogle, Ogle, Sept. 21 to 24; Ogle, Rochelle, Sept. 14 to 17; Perry, Pinckneyville, Oct. 5 to 8; Platt, Monticello, August 16 to 20; Richland, Olney, Sept. 7 to 10; Shelby, Shelbyville, Sept. 14 to 18; Stark, Toulon, Sept. 14 to 17; Stark, Wyoming, Sept. 7 to 10; Union, Anna, August 31 to Sept. 3.

DANVILLE.

Grand Opera House (Leslie Davis, manager): Naiad Queen by home talent, 4th to 7th, to good business. Lillian Russell, a Danville amateur, who took the part of the Queen, has a voice of extraordinary strength and sweetness.

INDIANA.

LOGANSPORT.

Dolan's New Opera House (Wm. Dolan, manager): Wilber's Dramatic co. will informally open the theatrical season of 1886-87, on Monday 9th, continuing one week. Change of bill nightly. Mr. Wilber's co. has gone through a complete change since its last appearance here. The following is the list. H. A. Wicknam, manager; J. P. Colton, advertising agent; S. S. Simpson, Ed. F. Gardner, J. K. Vernon, R. Ganthony, H. Whipp, F. Xavier, Harry Ellison, Marie Brainard, Bessie Taylor, Sydney Smith, Ada Gardner and H. A. Wickham.

LEBANON.

Cason's Opera House, (S. F. Cason, manager): A troupe (name forgotten) billed the town for 6th, but failed to open, there being but one ticket sold.

Item: Brown's Grand Opera House is now completed. It has a seating capacity of 1,200, eleven full sets of scenery, stage as large as any in the State, lighted by gas, heated by furnace, and all the comforts that could be asked by cos. or patrons. Will be opened by the Huntley-Gilbert Comedy co. 16th for one week.

IOWA.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Zozo the Magic Queen came July 30 and gave three entertainments to big business. It was the grandest spectacular ever seen here. Carried the house by storm. Blanche Curtisse in the title role is indeed a beauty.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Generally renovated and will be opened 11th by McIntyre and Heath's Minstrels, followed by Katie Putnam, 26th. Among the many attractions booked are, Draper's Comedy co., Margaret Mather, Alone in London, John T. Raymond, Aimee, Called Back co., Zitka, McCaull Opera co., Joseph Murphy, Rag Baby, Effie Ellsler, Carleton Opera co., Lotta and Louis James.

The Olympic: Nearing completion. Will have a stage 25x48 feet, with eleven full sets of scenery and six large dressing-rooms; also two pretty drop-curtains. Seating capacity will be about 1,500; and lighted through out with electricity. Grau's Opera co 23d week.

Items: I predict lively times in the theatrical business this season, owing to the fact that we have competition.

CEDAR RAPIDS.

Greene's Opera House (Noxon, Albert and Toomey, managers): The regular season opened 2d, with the Clark Comedy co., one week, to full houses nightly. The house lights up charmingly in its new dress of paint, paper, carpets and hand decoration. All due to the blaze of the 12th of July. Credit is due proprietor C. G. Greene for his efforts in pushing the work on the house so rapidly after the fire that no tracks of the $4,000 blaze were visible on the opening night.

Personal: Your correspondent is now pleasantly located in her new $2,000 home, "Prospect Place." West Cedar Rapids, and if some of the favorites of the footlights could look in, they would find themselves remembered.

KENTUCKY.

DANVILLE.

Opera House: Harry Webber, the admirable comedian, so well known and liked by our theatregoers, gave a splendid performance during last week. The co. is admirable throughout and large audiences fully enjoyed the feast of fun that was nightly spread.

MAINE.

PORTLAND.

Greenwood Gardens: The bill provided last week was a "dandy," and the weather was all that could be desired. Excursions from back towns have been in order and the gay and festive hayseeds have enjoyed themselves. Variety was the order of the day, and encores were numerous. A band tournament between two aggregations from away back made the 4th a red-letter day. This week Arthur Wilkinson does opera with a new company, and it's safe to say the engagement will be most successful.

Pavilion: What a sane man is thinking of when he attempts doing that moth-eaten chestnut, Uncle Tom's Cabin, at a Summer resort beats me. I admire courage though, and Mack is entitled to the cake. When he does a safety piece I'm going to give him a call, because his employes are more than courteous, and it's a pleasure to accept his hospitality, but excuse me from this week's indulgence.

Drift: John Ince is to do Mikado Confusion, a burlesque, at the Pavilion in opposion to Wilkinson at the Gardens.

The editor of that breezy sheet, the *Island Daily*, lost his heart at the Gardens. The parlor entertainment at Ottawa the other evening caused a large exodus the next morning, and the proprietor is bitter in his denunciation of summer concerts.

AUGUSTA.

It is a very lucky thing that no cos. have been booked here for the past few days, as the heat has been intense. George Riddle gave a reading at Bar Harbor, Me., 6th, for the benefit of the Public Library. Little Tommie Russell, the talented New York child-actor, is passing a few days at Ocean Point, Me. I saw the Madison Square co. play The Private Secretary at St. John, N. B., last week. The party were under the direction of M. A. Kennedy, and gave a first-class representation of the comedy. The local managers, the Micawber Club, set the piece in a manner worthy of special praise, and their orchestra of ten pieces, under the very efficient leadership of Morton L. Harrison, was a feature of each evening's performance.

Forepaugh met with another smash at Londonderry, N. S., and this time had his own private car damaged considerably.

I am informed that the steamtug chartered by the Roberts-Gardner Circus to visit the different Nova Scotian ports, met with an accident last week at Lockport, in that province, and so delayed the party that it did not arrive in Liverpool in time to get the canvas up to give a performance. Hired the Town Hall, however, and gave an evening entertainment, which was quite successful.

The Madison Square co. is playing in Halifax, N. S., this week, and will return to St. John, N. B., 16th, producing The Rajah. Nita's First is also announced for the 17th.

The Wilbur Opera co. will open in Three Black Crows in St. John, N. B., 11th.

Tenders were advertised for by the new St. John Music Hall Directors changing Dockrill's Hall into a first-class opera house, and this will give the city what it has needed ever since the fire.

The genial host of the Waverly House, St. John, deserves the patronage of the profession, as his charges are moderate and he takes special pains to please those who patronize him.

The death of George Lascelles, mentioned in last week's MIRROR, brings to my mind an incident which transpired not a thousand miles from Halifax, N. S., and in which he was the chief actor. He was then travelling with a dramatic co., and one night Pizarro was the evening's programme. George had previously been cast for Orozembo, but the Pizarro of the party having been suddenly taken ill he had to change and play the title role, and another man was hastily put on for the Mexican priest. In the scene between Pizarro and Orozembo George delivered the question, "What are the number of your forces?" in grand style, and the priest began the speech, "Count the leaves on yonder forest trees—the sands upon the sea shore"—just getting as far as this when he was horrified to hear Pizarro say, "I know all about it, I have played the part myself! Come off!" and felt himself dragged from the sight of the audience. On remonstrating with George, the latter said: "My boy, I did not know my next speech, and so thought we had better make a hasty exit!"

MASSACHUSETTS.

NEW BEDFORD.

Summer Pavilion: The Williams and Sullivan Comedy co. and William Carroll's Specialty Alliance have nightly the past week given an excellent bill to large audiences. Reynolds and Arnold, William Carroll, John Leach, Walter Mack, Hazel Blake and Grace Marsten were all well received in their specialties. An abbreviated Muldoon's Picnic, with Tony Williams and Mark Sullivan as Muldoon and Mulcahy, convulsed the people at each performance. The Clipper Comedy co. is doing a good business this week.

The Summer Pavilion has become at once exceedingly popular, and the enterprise of Mr. Abbott P. Smith is to be commended. As a member of a co. recently here remarked, "There are no flies on him." He is awake from the crown of his intelligent head to the toes of his Ko. —— but never mind the rest. The officers of the Pavilion are all capable men, and are as follows: W. S. Ross, manager; J. H. Peyser, general agent; W. S. Collum; Superintendent of Pavilion; A. E. Foster, ticket agent; Roland Leonard, chief usher. As Mr. Foster remarks, the entertainments given during the Summer will draw many who are not in the habit of attending the theatre, and that they will acquire a taste for the drama which will work to good advantage in the regular Winter season.

Charles S. Scott, the gentlemanly agent of Gilbert's Oakland Garden, has made many friends here and is the right man for the position. Mr. Scott says Little Corinne will take a rest for the next six weeks, after thirteen months of uninterrupted work. She has made a pile of money, and her popularity is ever on the increase.

John C. Leech has gone to New York to rehearse the character of a Chinaman in a new play soon to be brought out there.

C. Ed. Dudley, stage manager of the Floy Crowell Dramatic co., and said to have quite a sum of money invested in the enterprise, left his home in this city last week to join his co. at Oswego, N. Y., for rehearsals. Only two of last season's co. will be with Miss Crowell—Mr. Dudley and Justin Adams—most of the others going with Maud Banks in the Atkinson and Cook co.

Floy Crowell will be supported by S. K. Chester (late leading man with Mary Anderson), Thomas A. Shea, Clarence Belair, Charles E. Cook, Adelaide Flint, Mrs. Peyton, Mrs. Chester and others, the whole forming the strongest aggregation ever going on the road with Floy Crowell's name at the head.

MICHIGAN.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): The Starr Opera co. closed a week's engagement to-night (7th) It must have been quite remunerative (notwithstanding cheap prices reigned), as the house was tested to its capacity on more than one occasion during the week. The co. has established a reputation here for very even and smooth, if not great work. It would seem that The Bridal Trap (given Saturday evening) was tried on the Grand Rapids dog previous to its presentation in Muskegon and Kalamazoo, as the performance was no more than a dress rehearsal. The opera contains some pretty music, and we would like to hear it under different circumstances. Frank Deshon has improved greatly since last here, and is very funny in everything he does. McSweeney and Osborne and the Misses Duryea and Douglas gave evenly good performances.

Katharine Walsh, last season in support of Laura Dainty, will be given a benefit at Powers' 12th, at which Divorce will be given, with Willard Brigham, Laura Dainty and John D. McIntyre in the cast. I trust the affair will be successful, as the young lady has exhibited pluck and cleverness of no mean degree.

George A. Smith has gone to New York to join Abbott's co.

The Dime Museum closes for a short season after this week.

The Redmond Drawing is still in progress, and the lucky number will probably not be named for some time yet to come.

MANISTEE.

Scandinavian Opera House (P. J. Miller): Mme. Camilla Urso and co. entertained a full house in a rare and brilliant manner 3d. It may be said of Lucille Lindner, who is quite young, that her dainty and unassuming stage presence, together with a beautiful voice, promise for her a brilliant future. Even the Giddy Gusher would praise her.

JACKSON.

Assembly Opera House (J. A. Wilson, manager): Wilber's Lyceum Theatre co. opened 2d to the greatest number of people that have ever met under its roof. Ticket-of-Leave Man, Two Orphans, Phœnix, Pearl of Savoy, Woman Against Woman (Divorce), School and Pink Dominos has been the bill for the week. The co. is far from mediocre, and some very good talent is embraced in its ranks. Business has been very good, no less than 7,328 paying people attending. Manager Wickham is particularly happy.

Items: Leigh Lynch has gone to New York.—The Brunswick Garden still gives its cheap variety entertainment. Attendance but fair. Manager Wilson is in Buffalo on business.

MINNESOTA.

STILLWATER.

Stillwater Theatre: Amie Brothers' Bright Lights (specialty co.), week of 2d to light business. Performance in proportion. Nothing new booked.

Items: Newell's Opera co. week of 9th in Giroflé-Girofla, Mikado, Pirates of Penzance, Mascotte, Chimes of Normandy and Pinafore. Sol Smith Russell in Felix McKusick and Edgewood Folks 16th and 17th.

WINONA.

Winona Opera House for one week, opening 2d. Newell's co. has been playing a round of comic operas to packed house. Low prices did it. The co. gave splendid satisfaction. Sol Smith Russell, 11th.

Arena: Barnum's Circus, Sept. 4.

NEBRASKA.

OMAHA.

Haverly promises to break the monotony of our existence with one night of minstrelsy, 17th, but the regular season does not open till 31st, when the Devil's Auction comes for three nights.

Barnum's posters are up announcing his coming Sept. 13.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. Demerit, manager): Atkinson and Cook's Dramatic co. opens the regular season 30th, with Maud Banks as leading lady. Miss Banks is at present rusticating at York Beach.

Items: The outlook for the coming season is bright. Dates have been made way into March. Four new sets of scenery have been added to the Opera House, making in all ten. A new drop curtain has been added.

NEW JERSEY.

NEWARK.

The Grand Opera House was filled to its utmost capacity 6th at the minstrel performance of McNish, Johnson and Slavin, and it can be said the co. is one of the best ever seen in this city.

The Old Park Theatre is being entirely torn down. It is to be used in future for the Public Library.

Harry Miner's Newark Theatre is beginning to assume decided proportions, and its completion is looked forward to with interest by theatre-goers.

Fred. Waldman's Opera House is about finished. It presents a much improved appearance.

The Summer Pavilion holds its own during the warm months, and the attendance is very good.

TRENTON.

Your correspondent was present at a private exhibition of novel scenery and stage effects at the Taylor Opera House. For the past two months a Philadelphia artist has been busily engaged in supplying this house with new stage settings. Among the new scenes is an elegant French boudoir in pale blue and gold, entirely novel in design and setting; a handsome drawing-room scene, with modern decorative effects; an oak chamber, new in design and construction; an English cottage combination scene of rare beauty and effectiveness. But the artistic success is found in a magnificent perspective palace interior, with pillars and terraces of richly veined and variously tinted marble, adorned with statuary and rare exotics, the latter imbedded in vases of antique design. Its beauty is further enhanced by magnificent drapery effects.

The first engagement at this house for the season of 1886-87 is on the 14th, when McNish, Johnson and Slavin's Minstrels appear.

PATERSON.

Paterson Opera House (H. C. Stone, manager): McNish, Johnson and Slavin's Minstrels appeared 5th to one of the largest audiences ever assembled in this house. At 7:45 every seat in the house was filled, as also were the aisles and standing-room. As the curtain rose it disclosed the usual circle, comprising twenty-six people. Finest-dressed first part I have ever witnessed. Burt Haverly, Carroll Johnson, Bob Slavin and Frank McNish worked on the ends to the entire satisfaction of all. Jo Stiesce and Fun McNish pleased the audience as of old. Slavin scored a big hit in his monologue. Carroll Johnson and Frank Hilton also made hits. The performance was noted for the absence of chestnuts. Lester and Allen's Minstrels are booked 26th.

Little Cocoy Island: This week Professor Harry Parker's Dog and Cat Circus and Walter Wentworth, contortionist.

Arena: Doris' first advertising brigade has arrived and the town is well billed for 12th.

Item: John H. McVickers who is stopping here goes with J. J. Dowling in Nobody's Claim.

ASBURY PARK.

Seasands, Lizzie Evans' new comedy, was produced for the first time on Tuesday night at the Opera House, which was crowded to the doors by an audience composed of the elite of this popular resort, including a full representation of the profession summering there. The play made a decided hit, and the leading part is stated to be well fitted to Miss Evans, giving her versatile powers ample scope. Although written up from her former play of Dewdrop, it is said to be substantially a new piece. Seasands was produced with new scenery by Henry Scharf, and the co. created a decidedly favorable impression. The play will receive its next presentation in Boston.

NEW YORK.

BUFFALO.

The Court Street Theatre opened 2d, Harry Clapham's Minstrels being the attraction. The evening houses were large the first half of the week, and only fair the latter. The co. is fair, and included Billy Carter, Frank Bell, the Clipper Quartette and the Schroder Brothers. This week George H. Adams' Humpty Dumpty.

At the Academy of Music, 4th and 5th, Thatcher, Primrose and West drew two very large houses, every seat in the house being occupied. The co. contains most of last year's favorites and still utilizes a good many of last season's chestnuts, the new crop evidently not being ripe.

At the Adelphi Lillie Hall's Burlesque co. entertained good-sized audiences during the three week. The Four Shamrocks and others are the attraction this week.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Tony Pastor's comb. drew large audiences the entire past week. The co. is fully equal to any with which Tony has favored us. Present week, A Cold Day; next, The Long Strike.

Grand Opera House (P. H. Lahaen, manager): T. P. W. Minstrels opened 7th to a fine house. The performance was A No. 1 in every particular. Nothing booked for this week.

People's Theatre: House opens to-night (9th) with Wesley Brothers' Vaudeville co. as the attraction.

Harry Sanderson, of Tony Pastor's troupe, was shown the points of our city by the local Elks' "Ki-Ki," George F. Loder.

Jessie Bonesteele, a fine elocutionist, will make her debut as a dramatic star in a play entitled The Vigilantes, written by a prominent resident of the Floss City.

HORNELLSVILLE.

A. G. Alexander, superintendent of the Novelty Theatre of Brooklyn, is in town the guest of his brother-in-law, H. G. Pierson. It is but fair to say that he is enjoying his vacation, for Mr. and Mrs. Pierson are royal entertainers. Forepaugh's Circus comes Sept. 20.

AMSTERDAM.

Opera House (A. Z. Neff, manager): Professor Morris' Equine and Canine Paradox has been the attraction for the past week, doing a fair business and giving good satisfaction.

Potter Opera House (Colonel Edings, manager): On Thursday evening, 9th, a grand complimentary benefit was tendered ex-manager N. S. Potter by the Ethel Tucker and Stella Rees dramatic cos., assisted by the Van Cooney Glee Club. The Ethel Tucker co. rendered two acts of Leah the Forsaken, and the Stella Rees co. two acts of The Lady of Lyons. Some operatic songs were sung by the members of the two cos., and the entertainment concluded with a laughable farce. At the conclusion of Leah, Colonel Edings and Miss Tucker presented Mr. Potter with an elegant gold-headed ebony cane as a token of esteem and the appreciation of the many kindnesses he has shown them during their sojourn in this city. Miss Tucker's co. leave for Pittsburg 24th at which city they will begin the regular season. Manager Potter through the columns of THE MIRROR wishes to tender his hearty thanks to all who assisted at his benefit.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Manager Allen has been making many improvements and repairs and has the house in first-class order for the coming season. Will open 30th with Corn Van Tassel co. one week—county fair. Several members of the co. have passed their Summer vacation in Jamestown and about Chautauqua Lake, making the Allen House their headquarters.

NEWBURG.

Newburg Opera House (Col. Dickey, manager): McNish, Johnson and Slavin's Minstrels gave great satisfaction to a crowded house on the 5th.

OHIO.

DAYTON.

The Grand (Reist and Dickson, managers): The Mexican Typical Orchestra drew only fairly well 6th, 7th and matinee. Why, I am unable to state, as their entertainment during their previous engagement was very highly enjoyed. Perhaps the season of the year was a slight damper on the attendance. Their music is simply grand, and the selections of such a variety as to meet the approval of all.

Memorial Hall, Soldiers' Home, (Samuel Henderson, manager): Ere the publication of this, the Summer season of '86 will be known only by remembrance, as the season closes 10th. During the past week Still Waters Run Deep, Two Orphans and Alone in London were produced to large and highly pleased audiences. That the efforts of the co. have been appreciated by the patrons was fully demonstrated by the crowded house that greeted them on benefit night, 9th, when The Two Orphans was given in a manner that reflects the highest praise on the entire co.

Manager Larry H. Reist has returned from the East, 4th, after an absence of six weeks.

Jennie Calef arrived in this city 2d, and is now at the residence of Eva Best, the authoress, at Dayton View, where she will remain until sufficiently recovered to appear before the public.

Samuel Hollsberg, an attache of John Robinson's Circus, had his foot and ankle crushed at Mannisburg, and was brought to St. Elizabeth's Hospital, this city. It was feared that amputation would be necessary, but one of attending surgeons informed me that he thought "he will come out all right and whole."

Fred. C. Huenner, of the Home co., will go with Louis James.

D. H. Wilson will pilot The Ivy Leaf, and J. C. Callahan, the popular comedian, will shortly join the Litta co.

In addition to a list of first-class bookings, Manager Reist brought from the East a "chestnut protector," which is a small bell hung on the upper vest pocket, and when any one springs a whiskered joke, you just pull the gong. Manager Reist was sitting in his sanctum one morning, telling the boys how he rescued a boatload of sailors, when Treasurer Wood Patton leaned forward and pulled the bell. You can imagine Manager Reist's chagrin to have his own protector used on his own story.

TOLEDO.

Wheeler's Opera House: The T., P. and W. Minstrels, 31st, drew a packed house. This troupe is a great favorite here, never failing to draw a full house. But the present performance was a disappointment. We fully understood it was one of the co.'s first stands of the season, but even that was no excuse for the many poor features of the show.

Items: Both Wheeler's and the People's are undergoing great changes. The former will have two new drop-curtains, an entire new stage and many improvements in the auditorium. At the People's a new main entrance is being put in, and a second gallery will add to the seating capacity. The two houses will be under one management. Wheeler's will play standard attractions, and the People's will cater to the cheaper class. S. N. Brady will manage Wheeler's, and C. H. Garwood the People's.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): Notwithstanding the crowds in town last week, The Box of Cash co. did not, financially, meet [illegible] play is Peck's Bad Boy, contributed [illegible] Grocery. Miss Stanley's clever [illegible] applause. The hod business is [illegible] wretched manner in which the co. was [illegible] hurrah of the soldiers on the streets.

Visitors: Lieutenant Koon the Sturgis's Bus representative is soliciting here. [illegible] overland from Zanesville, remaining [illegible] Miller, of the Grand Opera House, Columbus, town hustling business for his co., and [illegible] pair of scales to weigh his fat. Harvey Wilson, manager Condemned to Death co., is here booking [illegible] soldiers and Box of Cash co. He leaves for [illegible] this week. Walter S. Baldwin, accompanied by [illegible] and Rose Melville, came down from Mansfield [illegible] the sham battle. They gave me a pleasant call. [illegible] continues good with their co. Harry Bloom, of Columbus, O., does a neat turn with the Box of Cash [illegible] act receives encores nightly.

FINDLAY.

The ball, or theatrical campaign, opened merrily, with, on which festive occasion McIntyre and Heath's Minstrels made their initial bow to a Findlay audience, which, by the way, was large and representative. The entertainment was a model one in every respect, and amply demonstrated that Messrs. McIntyre and Heath, with their illustrious cohorts, are entitled to the proud distinction of being the king-pins in the minstrel world. There may be parties in the field with more pretentious and high-sounding titles, but none, I venture to say, who give a more enjoyable performance than that presented by the Model Minstrel co. To sum up the matter briefly we [illegible] Barnes, McIntyre, Heath, Hartley, Ward, Armstrong, Golden, Lewis, Stone, Mackey, Russell, Seeley, Fox, Lynch and Hennessey, with their fine band and orchestra, the citizens of Findlay are deeply indebted for a splendid evening's entertainment.

Col. Rogers, with comfortable [illegible] and no eye single to the main chance, has executed a [illegible] *d'etat* over his rivals in the amusement field in this city by securing the "Rose Boys" (the Columbus Commercial said long ago) for 8th. Entertainment will be "unsurpassed" by Knight and Co.'s Bostic of Comedians and the Columbus Dime Museum during the greater part of the week of 9th.

MANSFIELD.

Miller's Opera House (Miller and Dinsmore, managers): The Melville Sisters [illegible] a week's engagement, 7th, crowding the house at low prices. The [illegible] were greatly enjoyed.

The Melville Sisters played to as large audience as any company that ever visited our city. [illegible] evening, the last night, every seat in the house was sold by 7 o'clock, and at 8 o'clock standing-room could not be had. Low prices, of course.

Arena: George W. Richards's Ten Cent Circus 6th and 7th, was likewise patronized. For the prices charged the show was excellent.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): The season was opened 13th by McIntyre and Heath's Minstrels. Only a fair house, however. Their appearance under the management of M. J. Capers, and is composed of some clever minstrel people. They give a good entertainment and will [illegible] on the return engagement.

PENNSYLVANIA.

ALLENTOWN.

During the Summer [illegible] the Academy of Music has undergone a thorough [illegible] exterior has been freshly painted and [illegible] the seats throughout the lower house newly upholstered, which adds greatly to the comfort of the [illegible] drapery-rooms have been [illegible] and to the stage has been added [illegible] scenery and other needful [illegible] entrance has been added to the gallery, [illegible] the purpose of an exit for the people, [illegible] erected entirely [illegible] the rear of the house. [illegible] Hagenbuch let up the season [illegible] the doors open for public [illegible] by a large number of people, who [illegible] at the improvements and [illegible] will open early in September.

Music Hall will have an early [illegible] season, Sam and Slavin's Minstrels [illegible] co. to draw the [illegible] The reputation of this [illegible] has preceded it, and I predict for them a [illegible] audience. Manager [illegible] has been [illegible] received a thorough [illegible] programme, and [illegible] speaks, and looks and [illegible] on sight as a [illegible] ing person. Manager [illegible] has been [illegible] ing a number of the best [illegible] to the middle of March, [illegible] two weeks. Among the attractions are McCaull's Opera co., Silver King, Wards, Monte Cristo, The Danites, Hoop of Gold, Michael Strogoff, Pawnee Bill's Wild West, Fanny Davenport, Mary Anderson, Lotta, James, James O'Neill, Frederick Warde, Jr., George Kaufman, Maude Granger, Barry and Fox, Joseph Murphy, Rag Baby, Mme. Janauschek, James Neill and Rose Coghlan, Barry and Fox, Joseph Murphy, Rag Baby and Fanny Davenport, Clarence Holman, Frederick Bryton, Robson and Crane, Fred Warde, The Dalseys, White Slave, Zitka and [illegible] theatre will be under the [illegible] of Jacobs & Proctor, late of McVicker's Theatre, Chicago. [illegible] Lorene co., Sitka Mines of Gold co. and, with a [illegible] programme each.

RHODE ISLAND.

PROVIDENCE.

Bass Rowel Garden (W. S. White, manager): The week will be the last but one of the season of open air bands. Without doubt it has been one of the most successful engagements ever played here. The Tilden Band of Lynn is the attraction this week.

Manager White has secured Harry C. Clarke as the attraction for 16th-17th. He will produce two new comedies, Chestnuts and Our Baby. The season promises to have 25 for one week. The co. will visit many of the Western cities, returning here during the regular season.

SOUTH CAROLINA.

CHARLESTON.

The Academy is being thoroughly renovated preparatory to the opening of the regular season, 20th. Some improvements have been made in the dress circle. The comforts of the seats have been considered, and they make up more comfort

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HARRISON GREY FISKE . . EDITOR

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American Opera.

There is the usual amount of carping at American Opera, and fault-finding with its officers and artists, that always follows in the trail of success. Never was there an undertaking that outdid all competition; but there were to be found plenty of envious people to pooh-pooh it, and to insinuate that better might have been done. Now, success is, at the best, comparative, and we have not the slightest doubt that everything done by the American Opera might have been done much better. But the fact stands that, until the American Opera did it, it was not done at all; and that what has been done has been done thoroughly. *Humanum est errare*, and the projectors and executive staff of our National Opera cannot and do not claim to be angels nor ministers of grace. Therefore, being mere men and women, they can, and do, and will, make mistakes; but, with all their errors, they have done what no one else ever thought of doing, and have done it right well.

They have not, indeed, usurped the Divine prerogative and created something out of nothing. They have not taken a mass of crude material and magically changed it into forms of beauty and grace. They have not produced artists by a jump; nor have they rested self-satisfied, after our too common plan, and boasted the first attempts of infant art as finished performances. The solo singers of the American Opera—with the exception of Mrs. Hastreiter—were not of the first order, but they were honestly the best to be had, consistently with the pretence of favoring as much as possible native singers. The chorus was utterly the most perfect that ever was heard in New York—young fresh voices, young fresh faces—no old hags, whose toothless gums sent out more fumes of gin than notes of melody, but a bevy of fair-faced, plenteous-tressed damsels and sturdy, full-chested youths. The ballet likewise—all young, agile and good-looking, and above all, well taught; not by any means perfect in their art, but advancing rapidly to perfection.

Artists do not spring fully armed like Minerva from the head of Jove, but must be brought forth with painful labor and much cherishing. This the American Opera has sought to do and with a degree of success that transcends the most hopeful anticipation of its dearest friends. Mr. Thomas, the conductor, is taunted with having made his band the prominent feature last season. Well, suppose he did? He had a perfect, well-trained band, composed of artists of the first rank, playing on good—nay, excellent—instruments, such as no band in Europe could boast—one viola player paid seven hundred and fifty dollars for his fiddle—and expert in their most difficult profession. He had third-rate singers, and could not get better. Was he not wise to select operas that depended greatly on his good material and but slightly on his inferior? What would the operas of the Italian school have been with middling vocalists? Nothing. But the grand Orfeo, with one great singer and Thomas' glorious band and chorus, was a triumphant success—beyond what that opera had ever achieved in Paris.

Mr. Thomas is not a really good conductor of opera. He is too iron-bound—too intensely Teutonic. His strong point is symphony and discipline. But he had the band—such a band as could not be got elsewhere for money. He was their captain, and the commanding officer that the men are used to is better on the field than a more brilliant stranger. Besides, Mr. Thomas will learn, and by and bye he will attain that evenness and flexibility of temper that are essential to a conductor who would be thought knowing in his trade.

Mr. Thomas is a self-educated man, and the excellence to which he has brought himself as an orchestral director, beginning at a time when music was almost an unknown and certainly an unappreciated art in America, gives golden promise of what he may achieve as an operatic leader with hard work and practice, which we do not for a moment deny that he at present needs. Meanwhile, it is the bounden duty of everyone who has the interest of National opera at heart to build up, not pull down; to encourage, not dishearten; and if a word of advice or a friendly censure be needed, to give it courteously and cordially, as one who loves yet chastizeth our most hopeful child—the American Opera.

Theometrical Theatricals.

The coming week brings a flood of events of more or less importance. Seven of our managers start in for a preliminary season on Monday with an utter disregard for the thermometer, and its probable fluctuations. It is not often that the middle of August finds nearly one-half the total number of the theatres in the Metropolis open for business; so this will be an exceptional theatrical month in one respect at least. The good manager keeps his weather eye on the mercury much as the good mariner fixes his gaze on the magnetic needle. We believe that several who have decided to open the ball thus early are prepared for emergencies, however, and if the temperature rises to an unsafe point they will shut down *sans* ceremony. There is one thing in favor of the venturesome seven—expenses at this time of year can be kept down lower than during the Fall and Winter. "Summer salaries" are a considerable item in favor of Summer experiments. Beginning with its next issue THE MIRROR will be kept busy every week chronicling and commenting on new productions.

The Closing Vacation.

From mountain and seaside, from across the ocean and the country, actors are returning in response to the assembly call. The vacation has been enjoyed in divers ways and divers places, but it has been a jolly one nevertheless, and the vacationists will get into the harness again fortified for another season's campaign. Engagements that seemed tardy coming have been, or are being effected, to the complete satisfaction of both the parties to the first and the second part. Salaries are lower than they were, but everybody recognizes the fact that on the eve of a new era of prosperity it is necessary to bring expenses within rational bounds. It is not so long since managers offered larger pay than they could afford. The inflation could not, and did not, last long. Professionals will not repeat the unprofitable experiment of blowing a bubble that must inevitably burst, however gayly and serenely it floats off on its journey. Salaries are now sensibly adjusted. This being the case, they are more likely to be paid, and the mortality of combinations will decrease in consequence. The new season is bright with promise to the profession and to the public. In the list of entertainments that will seek patronage there are more than the average destined to engage attention because of merit and fewer of the rot and clap-trap order. Hitherto the builders of the dramatic structure have too often used bricks without straw. Now the right materials are being employed for the work.

Personal.

WEATHERSBY.—Above is a portrait of Jennie Weathersby, who, we scarcely need tell our readers, is one of the cleverest character actresses on the stage. It is not decided yet just how long Miss Weathersby will continue in Erminie. That depends on when she is needed for Jack Sheppard, a conclusion that will not be reached until she has consulted with Nat Goodwin, her brother-in-law.

—Adelaide Randall is singing in comic opera at Atlantic City, N. J.

BENTLEY.—Walter Bentley will play leads with James Owen O'Connor.

HILL.—Mrs. Mary Hill has been engaged for Fanny Davenport's company.

DAUVRAY.—Helen Dauvray is to sail from Liverpool on Saturday by the *Umbria*.

RAYMOND.—John T. Raymond goes to Long Branch to rest after a long season.

MANTELL.—Robert B. Mantell sails from Liverpool on August 28, on the *Arizona*.

BELLEW.—The report that Kyrle Bellew had returned from Europe is without foundation.

VAN ZANDT.—Marie Van Zandt is recovering the use of her lower limbs, which were recently paralyzed.

WEBB.—Mrs. Harriet Webb read before the Boston School of Oratory the other day with distinguished success.

HANCHETT.—David Hanchett has been engaged for important roles in the two plays in which Frank Mayo will appear.

WILTON.—Ellie Wilton is spending the Summer at Whitestone, L. I., where she has a cottage. Agnes Elliott is visiting her.

HALLAM.—Henry Hallam, the new tenor at the Casino, assumed the role of Eugene in Erminie on Tuesday night for the first time.

PEAKES.—Harry Peakes has been engaged for the principal role in the new opera, The Mystic Isle, which opens in Philadelphia on Oct. 4.

CROWTHER.—Alice Crowther will be starred in On the Sahara. For two seasons Miss Crowther was leading lady in Only a Farmer's Daughter.

WYNNE.—Agnes L. Wynne is not engaged for The Shaughraun. She was found to be too tall for Adelaide Moore. So Miss Wynne writes THE MIRROR.

ARONSON.—Rudolph Aronson lately and unexpectedly found time to take his vacation. It consisted of one whole day—last Sunday—in the Catskills.

GOODWIN.—Nat Goodwin is expected today (Thursday) by the *City of Rome*. Quite a number of his friends are to go down the Bay in a tug to welcome him.

RHEA.—Rhea joins her company in St. John, N. B., sailing direct from France. Rehearsals of the company begin on Monday next and the season opens on the 23d inst.

BOUVIER.—Alfred Bouvier has been released by Annie Pixley and is engaged by Al. Hayman as business manager of the Baldwin Theatre. Mr. Bouvier left last night for San Francisco.

MACKINTOSH.—Charles Mackintosh, who has been engaged for the Tin Soldier company, was formerly a member of the Massachusetts Legislature. He is the possessor of a phenomenal falsetto voice.

CHEATHAM.—Last Friday Kitty Cheatham appeared in concert in her native city, Nashville, Tenn., with pronounced success. In a fortnight Miss Cheatham will finish her two months' vacation and return to town to begin rehearsals with the McCaull Opera company.

HOLMES.—Mr. and Mrs. Raymond Holmes (*nee* Sydney Cowell) intend, if no desirable engagement offers, to make a starring tour on the Pacific Slope. They have a varied repertoire, including several Madison Square successes, to call into play should this step be determined upon.

JANSEN.—Marie Jansen arrived in the city on Sunday morning on the *Etruria*. On Monday night she left the city for Boston, where she intends remaining until time for her to join the vocal forces of the Casino.

BRANDON.—Olga Brandon has been offered the leading business with John T. Raymond. Mr. Raymond intends to present a repertoire including Colonel Sellers, The Magistrate, The Woman Hater and a new comedy.

MANSFIELD.—Richard Mansfield's two weeks' vacation between the close of the Madison Square engagement and the opening of the Park Theatre, Boston, will be spent in the Maine woods with Boston friends.

HENDERSON.—Mrs. Ettie Henderson has made an adaptation of La Martyre which is said to be very strong It is on the market. This lady's powerful version of Claire and the Forge Master proved her capability as an adapter.

MADDERN.—Minnie Maddern made her first appearance at the tender age of four years. Since that time she has been almost constantly before the public. Her given name is Mary, Minnie having been a pet name bestowed by her relatives.

PRESCOTT.—Marie Prescott will appear for two weeks at the Union Square Theatre next January. Miss Prescott has not decided upon the opening play, but it will probably be Czeka. She is forming her company and rapidly filling time.

WEATHER.—Numerous openings next week make the state of the weather of some concern to managers. Should Old Sol assert his August privilege to give greeting up in the eighties, audiences will melt away, although managers may be chilled.

GILLETTE.—Fanny Gillette, who was to have been Joseph Haworth's leading lady, did not long remain disengaged. She has been secured for a like position with Mrs. D. P. Bowers. This is the most responsible position Miss Gillette has yet held.

EASTLAKE.—On our first-page this week we present a portrait of Miss Eastlake, the actress who has shared in Wilson Barrett's successes at the Princess Theatre, London. Miss Eastlake has an individuality quite as distinct from her contemporaries as Ellen Terry's, while her beauty is of a somewhat *bizarre* type. In all probability she will become a favorite with our public, which is as much attracted by oddity as talent.

WILCOCKS.—W. J. Wilcocks, the music publisher of London, is in the city. Mr. Wilcocks is a leader in his business in the "great village," an enterprising and influential man. He comes over mainly to arrange some system by which some measure of justice may be done to composers and authors on both sides of the ferry, and besides, he has brought with him the score book of The Lily of Leoville, words by Clement Scott, music by Ivan Caryll, a young Belgian composer. The opera has had a long run in London at the Comedy Theatre.

CAYVAN.—The report that Georgia Cayvan is looking for a new play is unfounded, and has caused the lady no end of annoyance. She has, during the last month, been deluged with manuscripts from all sources until, as she expressed it, life became a burden. Miss Cayvan says that her programme for the coming season is not yet mapped out—that for the last two seasons she had been so overworked that she preferred to rest awhile, but that should chance throw the kind of play she wants in her way she might star in it, although she is tired of travelling. In all probability she will remain in New York this season, and keep her eye on some leading position at one of our principal stock theatres.

The Barrett Banquet.

When Wilson Barrett arrives on these shores the first man to look after and fête him should be his namesake, Lawrence of that ilk. When the American actor was in London, immediately before he played his disastrous engagement at the Lyceum Theatre, Wilson Barrett ordered a brilliant banquet at the Langham Hotel, invited over a hundred of the notable people of London to meet the American tragedian, and it is no secret that over $1,000 was spent by the Princess' manager to make the affair a striking success. The entertainment took the form of a grand supper, beginning at midnight and ending at daylight on the 2d of April, 1884. Among the guests were Earl Lytton, Signor Salvini, who was then playing in England; Lord Greville, S. B. Bancroft, Sir Julius Benedict, Gen. Merritt, W. H. Kendal, Capt. Hawley Stuart, Sir Algernon Borthwick, Sir Charles Young, Comyns Carr, W. S. Gilbert, T. P. O'Connor, M. P., Henry Arthur Jones, Howard Paul, Oakey Hall, Bronson Howard, A. W. Pinero, Lionel Brough, and some eighty other gentlemen connected with art, literature, science, the drama and journalism. The critics of the daily papers were sounded on the subject, but they declined to be present for obvious reasons, as Mr. Lawrence Barrett had not yet debuted, and they thought it better to leave their judgments entirely unbiased. Still, the gathering was a remarkable one, and Wilson Barrett experienced considerable trouble in inducing many of these gentlemen to attend, as some of them naturally preferred to be in bed and asleep than sup, no matter how gorgeously, at that "witching hour," as Hamlet calls it. Speeches were made by Earl Lytton, O'Connor, Charles Dickens, Moncure Conway, Oakey Hall, and Wilson Barrett said all sorts of complimentary things of his American cousin and co-laborer in the domain of art The result of it was that Lawrence Barrett began his London engagement with flying colors, and if his acting had pleased the general public he would, no doubt, have done well. Wilson Barrett gave him a splendid "send off," and left what was to follow to the tact, intelligence and drawing power of his guest.

Now, here is a fitting opportunity for Lawrence Barrett to show his grateful appreciation of the cordial and princely hospitality of the English actor-manager. We shall expect to hear soon of invitations being sent out to the art and literary world of this city to meet Wilson Barrett at Delmonico's or some other convenient place. America must not lag behind the old country in what Napoleon III. called the "sacred rites of hospitality."

The Actors' Fund.

A meeting of the Board of Trustees was held last Thursday, August 5. There was no quorum at the July meeting. The Secretary's reports for the months of June and July were read and approved. It was ordered that the case of Bartley Campbell be given into the hands of the Executive Committee with power. After desultory business, the Board adjourned until Sept. 9.

There were three applications for relief favorably considered by the Executive Committee.

George Lascelles, a veteran actor, who died suddenly at Amsterdam, N. Y., was buried by the Fund.

There was expended for relief last week $158.40.

New members and annual dues paid in: James P. Garey, Lillian Billings, Fred. E. Queen, Frank Birdsall, Mary Claire, James W. Forrest, George W. Mitchell, Archibald Cowper, Alice Barnicote, Mollie Maeder, Ada Benne, Louise Muldener, Gabriel Du Sauld, Claude B Harley, Ed. Chapman, Andrew Steele and Mrs. Octavia Allen.

Mr. Carleton's Prospects.

"I am hard at work getting ready for the season," said William T. Carleton, the baritone, to a MIRROR representative the other afternoon. Mr. Carleton looked almost as brown as an Indian, with the sunburning that a few months of country life had given him. He carried his little finger, which he had broken while diving from a height some days ago, in an improvised sling. "My company," he continued, "will leave the city on August 21 and open in Detroit on August 30, which is just a month earlier than I had anticipated, it having been my intention to open on Sept. 27 at the Park Theatre, Brooklyn.

"From Detroit we go to Cleveland, opening the new Park Theatre on Sept. 6. We then spend two weeks through New York State, from whence we go to the Brooklyn Park, and after a week there begin the regular tour West. Time is filled up to April. The Messrs. Aronson have twice offered me Erminie—at first upon terms which were, I thought, equitable. But this offer they reconsidered. The second offer was on such terms as I could not accept—at least with any possibility of profit. So I have decided to stick to my old love, Nanon, more particularly as managers would not give any better terms for the new opera than for the one which met with such success last season. The first tour of Nanon has been so successful that I regard it as a splendid advertisement for the second, and managers are confident that it will do just as good a business this year as it did last. Indeed, they are of opinion that it will do better. With regard to the executive staff, it will remain the same: A. H. Canby, advance; Tracy Titus, treasurer, and Frank Rogers, secretary. The company will also be the same, except that Louise Paullin will not be with me, her contract having been cancelled by mutual consent. I have engaged Ray Samuels, and am now negotiating with Fanny Rice, whom I consider one of the most attractive singing soubrettes on the stage.

"Special scenery has been painted for Nanon by Henry E. Hoyt, and some idea of the elegance and beauty of it may be gained when I tell you that it surpasses any of his other work, and that he himself is very enthusiastic over it. I shall do several other operas, but Nanon will be the principal feature of the repertoire. Without seeming over-sanguine, I may say that I feel that I have a good reason for looking forward to a very successful season."

The Planter's Wife.

Edna Carey has returned to town after a pleasant sojourn at her cottage in the Catskills. The mountain roses were reflected on her cheeks when a MIRROR man met her yesterday on Broadway.

"I have just concluded to go back to my old love, The Planter's Wife," said she. "The part is the strongest I have ever played and Mr. Lacy's offer is most advantageous. Besides being featured with him, I receive a larger salary than anybody else offered this season. Several managers made me propositions to play leading business, but as none of the parts met my expectations and the salaries were below my figure, I preferred to go with The Planter's Wife. The manager has always fulfilled his obligations conscientiously, and I look back to my previous connection with his company as one of the pleasantest in my stage life."

The route of The Planter's Wife is a good one, embracing chiefly week stands—the desideratum of all peripatetic companies. Rehearsals begin a week hence, and the season opens early in September.

The Usher.

Mend him who can! The ladies call him, sweet. In Ushering
—LOVE'S LABOR'S LOST.

The daily papers have been interviewing Henry Irving and Ellen Terry since their arrival Monday to an extent bordering on assininity. Before they had planted their feet on land they had been put through the pumping process and plied with the silliest questions imaginable. Since then every movement of the actor and actress has been watched and every trivial utterance recorded. Fortunately for Irving, he is speedly to cut himself loose from the rest of humanity by the much-described yachting trip along the coast to Mt. Desert, else would he be thwarted in the presumably sole object of his American visit—a few weeks of quiet recreation. No doubt the Jenkinses will tag after him to Maine and keep him under the lens of a telescope most of the time. But he has one consolation—they will not be able to harry him at short range, unless the wings of the *Rambler* are slower than they've ever proved before.

* * *

Theodore Moss modestly figures as "treasurer" on Wallack's programmes. But few treasurers could give such an account of themselves as Mr. Moss trotted out when on Tuesday he went down town to offer bail for son-in-law Maurice B Flynn. Here is a statement of the proceedings culled from a morning paper. The scene is the District Attorney's Office:

A soft rap at the door which led into the hall startled Mr. Flynn into life again. He guesses who it is and opens the door. His father-in-law, Theodore Moss, comes in. For the first time Mr. Flynn shows emotion. The grasp which he gave Mr. Moss' hand is hearty and kind. Col. Ingersoll, Mr. Newcombe, Mr. Payne and Mr. Flynn stand apart a minute or two and then speak to Mr. Nicoll. He takes Mr. Moss to the office of Chief Clerk Pensey to sign the bond. Mr. Moss swears that he owns twenty-seven acres of land on Central avenue, in the annexed district, which is valued at $237,000, and on which there is a mortgage of $37,000; that he bought the property some time ago for $150,000. District-Attorney Martine says that he has personal knowledge of the fact that Mr. Moss is worth four times the amount of the bond, and that he is probably worth $300,000.

What I should like to get at is this: If Mr. Wallack's treasurer is the happy possessor of close on a cool million, what fabulous sum can Mr. Wallack himself be worth?

* * *

Louise Paullin is very much surprised at W. T. Carleton's championship of Charles Fais, the stage manager who is under indictment for stealing $1,500 belonging to the actress. She states that Mr. Carleton on several occasions has asserted his belief in Fais' guilt, and expressed before witnesses doubts of his honesty in other matters. Miss Paullin adds that Fais has boasted that Mr. Carleton dare not discharge him or repudiate his claims to protection. If this be a fact, Mr. Carleton had better join issues with Miss Paullin and prove that he is not awed into contradicting his own convictions by the idle threats of such a man. As for Fais' guilt or innocence of the charge that is made against him, that will be fully determined when the case comes up for trial in Philadelphia.

* * *

The report has been industriously circulated that John Howson is engaged for the run of The Mystic Isle at the Temple Theatre, Philadelphia. Howson wishes the statement contradicted. He said the character part in the piece was offered him, but as the length of the run was entirely problematical and the management declined to guarantee his salary for eight or ten weeks, he declined the proposition and negotiations stopped. Since then Harry Peakes has been engaged for the part. He has a season's contract. Howson, by the way, has just returned to his country-place at New Rochelle from Boston, where he has been for some time past.

* * *

Ada Ward is a passenger on the *Baltic*, which is expected to arrive to day. Miss Ward intends to make this country her permanent home. She is an English actress of considerable reputation. Through the collapse of the George Edgar "syndicate" a few seasons ago she lost quite a large sum of money as well as an opportunity to advantageously make the acquaintance of our public.

* * *

De Mille has been re-writing his play, The Main Line, and in its present shape it is said to be greatly improved. The piece will be quite elaborately put on at the Lyceum, where it will soon see the footlights.

* * *

Here's good news for fun-lovers. Rosina Vokes has secured The Schoolmistress, and when she comes back here it will be made the feature. Her sister Victoria will probably be one of the party. Good—the more Vokes the better! That exceedingly droll little man, Weedon Grossmith, will have a capital part in the comedy, too.

* * *

Sunday last was Ladies' Day at the jolly Sub Rosa Club, near Rye. The band from The Regent transferred Falka, Erminie and the rest of the operatic favorites to the pretty spot, and a hundred or more members and their friends listened to the lively strains as they floated through a sort of Arden forest and mingled harmoniously with the splash of the blue Sound against the rocks that girt the Sub Rosa's charming domain. Then there was an *al fresco* dinner, over which Archie Stalker presided with his accustomed tact and skill. Needless to mention the names of those whom I saw there. Simply get a roster of the New York Lodge of Elks, pick out all the best fellows, add their sisters and best girls, and you'll save me that trouble. The club is delightfully situated. The house is liberty hall and the spacious grounds ditto. The only condition imposed upon the visitor is that he shall enjoy himself. Thanks to the jovial crowd that are always at hand, that is made plain sailing. But this, mind, is under the rose.

* * *

An American manager now in London sends the following mems. from that city: "Saw the first-night of The Jilt. The daily papers tear it to pieces. This, I think, is owing to the sympathy for Mrs. B. No. 1. Mrs. B. No. 2 was frostily received on her first entrance, but she wouldn't freeze worth a cent. Play went well. Boucicault has a number of powerful and bitter enemies in London now. Saw Townsend Percy the other day. He is blooming and in fine clover. The Daly crowd's business is large beyond doubt, but there is no money in it, as they pay £500 per week for rent and extras. Dixey has become quite a social lion. Have no doubt he would win should he stay and appear in a suitable play."

* * *

It's charming woman's enviable prerogative to change her mind as often as she feels inclined. That's why pretty Kate Castleton telegraphs me that she has suddenly concluded to resume starring in September and given over the idea of seeking a plain, everyday engagement in somebody else's company.

* * *

The dramatic editor of the Buffalo *Courier*, Simon Fleischmann, was in town Tuesday on his way to the watering-places of New Jersey. Fleischmann is a young man, but his work is sincere, thoughtful and sound. He has strong convictions, together with the courage and honesty for expressing them. His department in the *Courier* is carefully and cleverly prepared and always readable. Besides journalizing Fleischmann practices law. His success in securing damages against a minstrel company that broke contract with Manager Hill some time ago and performed at a rival theatre, was a shrewd and notable piece of work, establishing a precedent for such cases. Fleischmann is one of a limited number of dramatic writers throughout the country who manage to make their screeds interesting in spite of the fact that their cities are not prolific of theatrical topics. Even in New York there is occasionally a dearth of subjects, but these bright fellows in "the provinces" seem never at a loss for something to write about that is worth considering. In the same category with Fleischmann may be mentioned the critics of the Springfield *Republican*, Detroit *Free Press*, Albany *Argus*, New Orleans *Picayune*, Cincinnati *Enquirer*, Cleveland *Plain Dealer*, San Francisco *Argonaut* and St. Louis *Republican*. Were it not for writers such as these my exchanges would be dull reading.

* * *

There have been so many contradictory reports in circulation concerning the opening play at Wallack's that it is time the matter should be set at rest. Mr. Goatcher, the scenic artist of the establishment, is painting the scenery for two pieces Hamilton's Harvest and Buchanan's Sophia. It is about settled that Harvest will come first, Sophia following.

* * *

A few months ago several of the papers contained elaborate obituary notices of George Traverner, who, they said, died of heart-disease in England on Christmas day. The supposed corpse was a passenger to this side on the *Egypt*, which arrived the other day. He is busily engaged in playing ghost among his friends, and assuring managers that he has enough of the mortal yet in his composition to sing leading tenor roles next season, and captivate the susceptible female heart with his good looks and dashing style.

* * *

Marshall P. Wilder is working the Prince of Wales racket for all it is worth, by inducing the merry cablers on the other side to post us as to his movements. Howard Paul says that, just before he left London, Wilder met him at the Savage Club and said, "Well, dear boy, I was with the Prince again last night. We were both at the Grosvenor. The instant he saw me he crossed over to me, took both of my hands in his own, and said, 'Well, Wilder, how are you making out?' How's that for America, eh?"

"It may do for America," replied H. P., "but not for this country. In the first place, the Prince never approaches people in the manner you describe, and, secondly, 'how are you making out' is an Americanism never by any chance heard in England. Better revise that story. It has the flavor of Wilder rather than H. R. H. Try again, my little man." Wilder went over to a table, dropped a pen into the inkstand, and seemed lost in thought.

In the Courts.

MR. ELLIS LOSES.

Milton Nobles and Henry W. Ellis have been in litigation over the play Love and Law. Mr. Ellis claimed that he wrote the play for Mr. Nobles, and that he was to receive $500 for it. Also, if it proved a success $500 more was to be his reward. The play turned out to be a success. Mr. Nobles claimed, however, that he paid Ellis for his work, and that he had to make many changes and embellish the text. The $500 extra, he said, Mr. Ellis was not entitled to. Mr. Ellis went to court with the matter, suing for the additional $500. Chief Justice Sedgwick, of the Superior Court, has just decided the case, holding that the plaintiff was not entitled to the $500.

BANDMASTER DEVERELL'S SUIT.

The relations between Bandmaster Deverell, of Brooklyn, and the Musical Protective Union are not pleasant. Deverell had previous trouble with the Union over his employing men at non union prices. Mackenzie Post, G. A. R., gave a picnic in July and engaged Deverell to furnish the music. His name was billed on the posters. A committee from the Union visited the officers of the Post and said there would be trouble if Deverell was allowed to play. Deverell came to the picnic to play, but the officers of the Post would not allow him to do so. He has therefore brought a suit in Judge Courtney's court to recover his money, claiming a breach of contract on the part of the Post. He hopes to prove boycotting and intimidation on the part of the Union and make things warm for it.

SALVINI AND MANAGER CHIZZOLA.

Tommaso Salvini, in his answer to the complaint of Charles A. Chizzola in the suit of the latter against the former to recover a small fortune which he claims to have lost through Salvini's not carrying out all the terms of their contract, makes a general denial of the allegations ennumerated and asks that the complaint be dismissed. The tragedian also says that the expenses were not to be paid out of his percentage of the profits, as Mr. Chizzola alleged, but were to be paid by the plaintiff. The places of performance had been chosen by the plaintiff, and Salvini had appeared as often as the contract called for. He denied also that he had refused to play Othello, the most profitable production of the season. He was ill seven times and unable to appear. The case will probably be tried late this Fall.

Manager Poole's New Theatre.

"It's been a difficult job, this making a new theatre out of an old one," said John F. Poole, manager of the New Eighth Street Theatre, as he led a MIRROR reporter through and under the labyrinth of scaffolding that almost filled up the entire interior of the house. "Come up to the stage and you can get some idea as to how the house is going to look. There is much yet to be done, but the bulk of the work is finished. This scaffolding will disappear inside of a week, and the decorators are already at work. Without the shadow of a doubt, at the announced date of opening, August 30, when W. J. Scanlan comes with Shane-na-Lawn, the house will be all ready.

"I superintend all the work—'from rosy morn till dewy eve.' Benson Sherwood is to build the stage and is also to put in all the stage machinery, while Joseph Clare is to paint the scenery. Gaspard Maeder has painted the drop-curtain. It is a large picture, oblong in shape, representing 'Sunrise in the Swiss Alps,' while rich drapery on all sides heightens the effect. I have no doubt that it will be looked upon as one of the prettiest curtains in the city. The folding-chairs will be comfortable, and will be in old gold silk plush. The gas fixtures will consist of three chandeliers on each floor, as well as a circle of lights about the front of each balcony and on both sides of the proscenium arch there will be a candelabra of thirty-six lights.

"In the lobby, which is to be handsomely decorated, will be a glass chandelier, also of thirty-six lights, and on the auditorium floor will be the box office, double the size of its predecessor, as well as the retiring rooms for ladies and gentlemen. There are to be five large exits, while all of the requirements of the Fire Department will be strictly lived up to. George Braham will lead the orchestra. Where I had intended to spend $10,000 or $12,000, the cost has really run up to $26 000, which shows that the motto of the theatre, which I shall have printed as a head-line for all my advertisements, will be adhered to. It is from the Merchant of Venice, Act II., scene 2: 'My best endeavors shall be done herein.'"

A Tour of the Little Tycoon.

"The booking of time for George C. Brotherton's original Little Tycoon company, which played for over 100 nights at the Fifth Avenue Theatre and for several months at the New Temple Theatre, Philadelphia, has been placed entirely in my hands," said H. S. Taylor to a MIRROR reporter the other day. "The opera will be taken out in September under Mr. Brotherton's management, and the company will carry, not only all the original scenery, which will of course be touched up, but will also take with it all of the novel electric-light effects and a complete chorus of thirty people.

"In those cities where it plays less than a week it will also take along an orchestra of twelve. The cast, which has almost all been engaged, will include R. E. Graham, Will S. Rising, R. N. Dunbar, Ed. H. Van Veghten, Joseph Mealey and Frank Darcy. Mr. Brotherton is also negotiating with Louise Paullin to play Violet, and with a lady, who is said to be quite equal to Elma Delaro, to play Miss Hurricane. The libretto is to be brightened up considerably. Many offers of certainties and guarantees have been pouring in to Mr. Brotherton from all over the country, and it was these which decided him to put it on the road. He has taken the pick of both companies playing last season for his chorus, which will be made a special feature. The costumes will be entirely new and the season will open either in Chicago or in Boston about Sept. 16. Fifteen weeks have already been booked."

Colonel McCaull's Trip Abroad.

"I have been gone just five weeks to a day," said Colonel John A. McCaull to a MIRROR reporter the other day. "I left New York on Saturday, July 3, and arrived on the evening of Saturday, August 7. I managed to get twenty-one days, between the date of arriving at and leaving Liverpool, in which to transact all my business. That I was able to do all that I have attended to lies in the fact that I did all of my travelling in the night, and devoted my days strictly to seeing people with whom I had to transact my affairs.

"I have closed a contract with Gilbert and Sullivan for their new opera for all of the United States except New York City and the New England circuit, which belongs to John Stetson. The date of the opening is indefinite. Although the work is in such an advanced state that it may really be called completed, no idea of the scene of the opera or of its name has yet been given out. The fact of there having been so much talk about it being called The Khedive and its scene being laid in Egypt, is the best proof, according to Mr. Gilbert's way of doing things, that it is not to be called that, and that the scene will not be laid in Egypt.

"I look upon my engagement of Gertrude Griswold, Bret Harte's niece, as a very clever piece of work. Upon arriving in London I learned from those who knew of my desires that they knew of no one whom I could possibly get who would be satisfactory to me as a prima donna. They said that Miss Griswold was just the person for me, but that it was impossible to get her. Arthur Sullivan, they said, had told Miss Griswold that whenever she wanted to enter the ranks of light opera, all she had to do was to signify her desire to him, and he would immediately give her an opening in London. I don't believe in letting things go by without trying, and the result has shown that success sometimes rewards my efforts. Miss Griswold will appear in October, by which time I expect to produce Rudolph Dillinger's opera, Lorraine. The scene is laid in the time of Louis XIV. and the action takes place in Normandy. The story of the opera turns upon the amusing complications which arise from the fact that the young hero has knowledge that his father is a distinguished noble of the French Court, while all of the prominent personages of the opera are at different times suspected of his paternity. Not until the very close of the last act is the real father disclosed.

"One purpose of my visit was to secure costumes for the new opera, Josephine Sold by Her Sisters, by Victor Roger, which was the only light opera success of the past season in Paris. I had the adaptation of this work finished before I started for Europe, and it has been in constant rehearsal during my absence. It will be produced at Wallack's on August 30, Falka continuing up to that time. The cast will be a very strong one, including Louise Parker, a new prima donna whom I secured in Paris, where for the last four years she has been acknowledged the most promising pupil of Mme. Delagrange, as well as the principal soprano in the choir of the Church of the American Colony in the French metropolis. Miss Parker will sing the title role. Eugene Oudin, a native of this city, with a fine bari tone voice, and at the present time the reigning musical society sensation in London, will be seen in the role of Montosol. Emily Soldene, well remembered in this country, will play the part of Mme. Jacob. Mme. Cottrelly will be the mischievous daughter, and to De Wolf Hopper and Herndon Morsell will be intrusted the comedy roles. This company, which is now rehearsing Josephine, will play at Wallack's until the opening of my Opera House in Philadelphia on Oct. 4, with the same opera.

"The first company to go travelling will consist of Bertha Ricci, Lilly Post, Laura Joyce-Bell, Signor Perugini, Digby Bell and Edwin Hoff as the principals, and will open season August 30, in Toronto, presenting The Crowing Hen and Don Cæsar. As you see, it will have two prima donnas. They open the new Opera House at Toronto, then go to Bay City, Mich., when they open the new house there, and the following week they open White's New Grand Opera House at Detroit. The third company has not yet been made up. It starts out on Oct. 4, and is to have as its repertoire The Black Hussar and Falka. When Gilbert and Sullivan's opera arrives, it is very probable, as those gentlemen have pledged themselves to protect it, that I may put all three of my companies to playing it, so as to [illegible] all the extensive territory [illegible]. Waldemar, the new opera by Maurice [illegible] more and Beattie Kingston, foreign [illegible] the London *Daily Telegraph*, and music by William Fullerton, son of ex-Judge Fullerton. I have not yet made up my mind, but I do not think it will be produced before next year."

The Coming Season for Corinne.

Accompanied by Little Corinne, Miss Kimball arrived in the city yesterday (Wednesday). Miss Kimball is about to [illegible] her company, and on her arrival at the Hoffman House she found a very large mail. When a MIRROR reporter called he found the manageress assorting her budget.

"I am overrun with applications for positions in my company," said Miss Kimball. "You would be surprised at the applications I receive from stage-struck people of high and low degree, all wanting a place on the stage. My company will be reorganized and strengthened for the opening in New Haven on Sept. 20. Corinne has so much improved of late years that I must provide something more pretentious for her. I am negotiating for the burlesque, Little Jack Sheppard, which Evans and Hoey brought over. I think it would just suit the little prima donna. Then there's Arcadia, Gill's burlesque. I am in negotiation for that. At all events, I shall add Madame Angot and The Princess Toto-Toto to Little Corinne's repertoire. Our company and repertoire will be stronger than ever. That each succeeding season with the Hoey-makers is better than the last is an old story. But our present season has exceeded everything that has gone before. The climax was the engagement at the Oakland Garden, Boston, which opened for one week and lasted four. According to the popular demand, we would have been still playing there."

A Young Author's Success Abroad.

Mr. and Mrs. T. K. Serrano [illegible] England on Sunday. They had been [illegible] six weeks. Mr. Serrano produced his play, Shadow on the Hearth, at Exeter, on July 21. It is a domestic drama of a single [illegible] order, and is in four acts. It was played for five nights, and met with the approval of the local press. The leading role, that of a much-abused wife, was played by Bertie Talbot, an actress known in London for [illegible]. The lady [illegible] brought the provincial [illegible] the piece.

"My romantic drama, Deans Bequest," said Mr. Serrano, "has been accepted at the Royal Haymarket, London, where Jim the Penman is running, but no date has been fixed for production. If it is not produced before the season of '86-'87 closes I will receive an indemnity. Clement Scott read the play and praised it as being very strong. He believes there will be little risk in its production. Lemaitre, the French dramatist, is to [illegible] Donna Bianca that he will probably [illegible] it for the Parisian stage.

"After years of struggling, Mr. Charles Young has come to the front in Jim the Penman. It is a powerful drama, and the [illegible] advance notices on this side will not lay the foundation for disappointment when it is given at the Madison Square Theatre. The Schoolmistress, by Pinero, is a very amusing comedy now running at the Court Theatre. But I don't think it would please American audiences. It is too English."

Letters to the Editor.

AN ADMIRABLE SUGGESTION.

NEW YORK, August [illegible], 1885.

Editor New York Mirror:

DEAR SIR:—In view of the very evident desire [illegible] tion of many of the members of the profession [illegible] sion with the course of Mr. Manton Marble, the present Superintendent of the Forrest Home, and the generally expressed desire for a change, I beg leave to [illegible] the name of Mr. B. A. Baker for the position, for which I believe he has special and peculiar fitness. [illegible] customed to command, but never to oppression, he has through his long managerial career won the love and respect of all with whom he has been brought into contact; while his close personal relations with the profession have given him such an insight into its character as will enable him to minister to the wants of the [illegible] mates in a manner to make his work a labor of love.

In conclusion, who so fit as Uncle Ben?

Very truly yours, FRANK G. CARPENTER.

THEODORA'S LIONS.

NEW YORK, August 3, 1885.

Editor New York Mirror:

DEAR SIR:—Will you allow me to consume six [illegible] valuable time and venture a few remarks regarding a paragraph headed "Hippodroming the Theatre" which appeared in last week's MIRROR? One of our leading actresses, you say, is going to produce Sardou's Theodora on a most elaborate scale. The lady claims to have received stage instruction, business and synopsis of scenery from Sardou himself. The illustrious author will no doubt be surprised to hear the following remarks of our new star: "I am to enter the lions' den. Bernhardt did it, and I am going to equal her performance on that point at any rate."

If the star intends to act up to this remark I fear she will never have an opportunity of making a more complaisance with the ring of animals, for the very good reason that the immortal Sarah never even attempted the feat. I suppose the star never witnessed a performance of the play, or she would know better.

I had the good fortune of being present at the first performance of Theodora in Paris. Neither then nor at any time did Sarah enter the lion's den. [illegible] followed by the Empress and attendants, enters the famous Hippodrome, which is nothing more than a double, beautifully decorated hall, with no furniture except the throne, on which Justinian and Theodora sit. They look to the left into the arena where a great massacre is supposed to be going on. The public, however, never even catches a glimpse of lion tails.

It was very likely thought that the American public was an institute of artistic sentiment that lions and tigers had to be brought on the stage in order to ensure success. Oh, of course, Theodora, as produced at the Porte St. Martin, would be far too tame for us. But suppose no docile animals could be got? Well, there are plenty bi-footed beings dressed in lions' clothing, and, with an imitation roar from the orchestra, they might do as well for us.

Let us have lions by all means, but let us also have truth and no references to precedents which have never existed. In conclusion, "let Cæsar have what is due to Cæsar;" in other words, let the author of the piece refer to Miss X. the merit of introducing [illegible] plays as *dramatis personæ* and not to [illegible] our playwrights, with the exception of [illegible] Campbell, we have none worth while [illegible] even the adapters as a rule only give us [illegible] the original.

Yours respectfully,
AN [illegible]

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Agnes: N. Y. City, Sept. 20, two weeks.
A Strange Marriage Co.: Syracuse, 30; Gouverneur, Sept. 1 to 4; Canton, 6; Ogdensburg, 7, 8, 9; Clayton, 10, 11; Waterloo, 13, 14, 15.
Atkinson-Cook Co.: Dover, N. H., 30, week.
Annie Woodhull: Baltimore, 23, week; Philadelphia, 30, week; Washington, Sept. 6, week; Brooklyn, 13, week.
Alone in London Co.: Cleveland, 23, week.
Bella Moore's Co.: San Francisco, 9, week.
Bertha Welby: N.Y. City, Sept. 27, week; Philadelphia Oct. 4, week.
Boarding-House Co.: Providence, Sept. 6, week.
Bound to Succeed Co.: Pittsburg, August 30, week.
Blackmail Co.: N. Y. City, Sept. 13, week.
Barry and Fay: Allentown, Pa., 30; Wilkesbarre, 31; Scranton, Sept. 1; Binghamton, N. Y., 2; Elmira, 3; Williamsport, Pa., 4; Erie, 8, 9.
Bunch of Keys Co.: Chicago, Sept. 6, week.
Burr Oaks Co.: Muskegon, Mich., Sept. 6, 7.
Bandit King Co.: Red Bank, N.J., 20.
Boy Tramp Co.: Baltimore; 16, week.
C. A. Gardner (Karl): Cincinnati, Sept. 6, week.
Charles Pope: St. Louis, Sept. 20, week.
C. H. Smith's Uncle Tom Co.: Boston, 9, week.
C. Erin Verner: Halifax, N. S., Sept. 6.
Clara Morris: Boston, Sept. 13, two weeks.
Condemned to Death: Boston, 23, week.
Crossen's Banker's Daughter Co.: Bangor, Me., 16; Pawtucket R. I., Sept. 1.
Carrie Swain: San Francisco, 9, week; Sacramento, Sept. 6, week.
Clark Comedy Co.: Dubuque, Ia., 9, week.
Clio: Boston, Sept. 20.
Cora Van Tassel: Sherman, N. Y., 16, 17, 18; Randolph, 19, 20, 21; Gowanda, 23, 24, 25; Salamanca, 26, 27, 28; Jamestown, 30, week; Mansfield, O., Sept. 6, week.
Constance Stanley: Chicago, Sept. 1.
Cosmopolitan Theatre Co.: Honesdale, Pa., 23, 24, 25; Carbondale, 26, 27, 28; Plymouth, 30, 31; Sept. 1; Bloomsburg, 2, 3, 4; Reading, 9, 10, 11.
Daly's Vacation Co.: Milford, Mass., 21; Newburyport, 26; Lowell, Sept. 2.
Devil's Auction: Dubuque, Ia., 23; Cedar Rapids, 26. Lebanon, Ind., 31; Sedalia, Mo., Sept. 15, 16.
Denman Thompson Co.: Keene, N. H., 21; Greenfield, Mass., 23; Brattleboro, Vt., 24; Claremont, N. H., 25; Rutland, Vt., 26; Burlington, 27, 28; St. Albans, 30; St. Johnsbury, 31; Montpelier, Sept. 1; Laconia, N. H., 2; Concord, 3, 4; Bangor, Me., 6, 7; Belfast, 8; Rockland, 9; Portland, 10, 11.
Dan Sully's Corner Grocery Co.: Providence, R. I., 19.
Edwin Browne: N. Y. City, 9, two weeks.
Edwin F. Mayo: Louisville, August 30, week.
Edith Sinclair Co.: Philadelphia, Sept. 6, week.
Edwin Booth: Detroit, Sept. 13, 14, 15.
Ethel Tucker: Pittsburg, 16, week.
E. K. Collier: N. Y. City, August 30, week; Brooklyn, E. D., Sept. 6, week.
Evans and Hoey: Chicago, August 30, two weeks.
Emma Warren: Aurora, 9, week; Lasalle, 16, week.
Evangeline (Rice's): Chicago, 9, two weeks; Minneapolis, 23 to 26; Detroit, Sept. 6, week.
Edwin Arden: Norwalk, Ct., Sept. 30.
Edwin Stuart Co.: Freeport, Ill., 23, week.
Frank Mayo: Towanda, Pa., 23; Scranton, 24; Pittston, 25; Wilkesbarre, 26; Williamsport, 27; Elmira, 28; Buffalo, 30, week; Chicago, Sept. 6, two weeks.
Fred. Warde: N. Y. City, 16, week; Bridgeport, Ct., 28.
Florences (Mr. and Mrs. W. J.): Toronto, August 30, week.
Fred. Bryton: Brooklyn, 23, two weeks.
Fisher-Wills Co.: Rochester, 9, week.
Fielding Comedy Co.: Sioux City, Ia., 23, week.
Frank E. Aiken: Chicago, 30, two weeks; St. Louis, Sept. 20, week.
Flat Crowell: Oswego, N. Y., 12, 13, 14; Auburn, 16.
Fantasma: Montreal, Sept. 13.
Gus Williams: Columbus, O., August 30, week.
Grace Hawthorne: Boston, Sept 20, week.
George H. Adams: Buffalo, 9, week.
Held by the Enemy Co.: N. Y. City, 16, four weeks.
Henry Chanfrau: Boston, Sept. 6.
Harbor Lights Co.: Boston, August 30, two weeks.
Hoop of Gold Co.: Allentown, Pa., 23, 24; Parkersburg, W. Va., 20.
Hanley's Minute Men: N. Y. City, Sept. 13.
Harry Webber: Richmond, Ky., 9 to 14; Lawrenceburg, 16, week; Henderson, 23, week; Lexington, Ky., 30, week.
Horace Lewis' Co.: Pittsburg, 9, week.
Henry Walton: Canandaigua, N. Y., 27.
Harry Lacy: Hartford, Ct., 9, week.
Hentley-Gilbert Co.: Lebanon, Ind., 16, week.
Harry C. Clarke: Providence, 23, week.
Ivy Leaf Co.: Toledo, O., Sept. 6.
Ida Lewis: Pottsville, Pa., Sept. 13.
Joseph Jefferson: Denver, 23, week; Kansas City, Sept. 6.
Jefferys Lewis: Sacramento, Cal., Sept. 6, week.
John T. Raymond: Hornellsville, N. Y., Sept. 7, 8.
Jones-Montague Co.: Norwalk, Ct., 23.
James O'Neill: New Haven, Sept. 6; Boston, 13, two weeks.
Joseph Murphy: N. Y. City, Sept. 6.
J. W. Jennings: Philadelphia, Sept. 20, week.
Jane Coombs: Pottsville, Pa., Sept. 6; Williamsport, 10; Lock Haven, 11; Canandaigua, 16.
Jennie Wallace: Richmond, Va., Sept. 6, week.
J. J. Dowling: Brooklyn, E. D., Sept. 6, week.
Julian Comedy Co.: Keene, N. H., 9, week; Brattleboro, Vt., 16, week.
John Mills: Detroit, 9, week.
Kiralfys' Around the World Co.: N. Y. City, 16, four weeks.
Katie Putnam: Keokuk, Ia., 23; Quincy, Ill., 24; Davenport, Ia., 26; Fremont, Neb., Sept. 9.
Kate Claxton: Boston, 9, week.
Kittie Rhoades: Niles, O., 19, 20, 21.
Kendall Comedy Co.: Shelbyville, Ill., Sept. 13, week.
Kindergarden Co.: Long Branch, N. J., 30; Elizabeth, 31; Norwalk, Ct., Sept. 14.
Lotta: St. Paul, Sept. 1; Minneapolis, 6, week.
Lights o' London Co.: Brooklyn, Sept. 6, week; Chicago, 13, week; Milwaukee, 20, week.
Leonzo Brothers: Washington, 30, week; Norfolk, Va., Sept. 6, week; Baltimore, 13, week; Philadelphia, 20, week; Lancaster, Pa., 27, week.
Lilian Olcott: N. Y. City, Sept. 13.
Lillian Lewis: Syracuse, Sept. 6.
Lawrence Barrett: N. Y. City, August 30, four weeks.
Laura Dainty: Chicago, 9, week; Keokuk, Ia., 28.
Lizzie Evans: Boston, 16, two weeks; Columbus, O., 30, week (Fair); New Orleans, Sept. 20, week.
Louis James: Chicago, 23, week; Milwaukee, Sept. 6
Lang Strike Co.: Syracuse, 9, week; Rochester, 16, week; Buffalo, 23, week; Montreal, 30, week.
Lottie Church: Hoboken, N. J., 23, week.
Mme. Janauschek: Philadelphia, Sept. 20.
Mrs. Chanfrau: N. Y. City, Sept. 20, two weeks.
Mestayer's We, Us & Co.: Erie, Pa., Sept. 6.
Mr. and Mrs. George S. Knight: Boston, Sept. 6, week.
May Blossom Co. (Benj. Maginley): Troy, 9, week.
Madison Square Theatre Co. (Palmer's): San Francisco, 2, four weeks.
Margaret Mather: San Francisco, 2, four weeks.
Michael Strogoff Co.: Chicago, August 30, week.
Modjeska: Denver, 16, week; Leadville, 23, 24, 25.
Milton Nobles: Englewood, Ill., 14; Chicago, 16, week; Cincinnati, 23, week; St. Louis, 30, week; Chicago, Sept. 6, week.
Mrs. D. P. Bowers: Pittsburg, Sept. 6, week.
Maude Banks: Portsmouth, N. H., 21; Dover, 30.
Main Line Co.: N. Y. City, Sept. 13.
Melville Sisters: Sandusky, O., 9, week; Xenia, 16, week.
Murray and Murphy: Boston, 16, week.
Mr. and Mrs. George S. Knight: Boston, August 30.
Maude Atkinson: Ottawa, Ill., 2, two weeks; Bushnell, 16, week; Warsaw, 23, week.
Morton and Rich's Co.: Chambersburg, Pa., 29.
Myrtle Ferns Co.: Kankakee, Ill., 27, 28.
Mabel Stanton Co.: Syracuse, August 30, week.
N. S. Wood: Washington, Sept. 6, week; Baltimore, 13, week.
Newton Beers: Boston, Sept. 6, week; N. Y. City, 20 week.
Newell Comedy Co.: Stillwater, Minn., 9, week.
Neil Burgess: Philadelphia, Sept. 20, week.
Patti Rosa: Springfield, O., 18; Cincinnati, 23, week.
Private Secretary Co.: Halifax, N. S., 9, week; St. John, N. B., 16, 17, 18.
People's Theater Co. (Hill's): White Plains, N. Y., 2, two weeks; Danbury, Ct., 16, week
Oliver Byron Co.: Philadelphia, 30, week; Baltimore Sept. 6, week. Washington, 13, week; Providence, 20, week.
Oliver Byron: Long Branch, Sept. 30.
On the Sahara Co.: Norristown, Pa., Sept. 6; N. Y. City, 20, week.
[illegible] Co.: Hartford, Ct., Sept. 20, week.
[illegible] Co.: Tarrytown, N. Y., 16; Rondout, 17; Hudson, [illegible] Amsterdam, 19, 20, 21.
[illegible] for Life Co.: N. Y. City, 30, week.
[illegible] Co.: N. Y. City, Sept. 6.
[illegible]: Chicago, 16, two weeks; Boston, Sept. 6, week.
[illegible]: St. John, N. B., August 23.
[illegible] Co.: Philadelphia, August 30, week.
[illegible] Co.: Providence, 9, two weeks.
[illegible]: N. Y. City, July 12, four weeks
[illegible] 30, two weeks; Philadelphia, Sep. 13
[illegible]: N. Y. City, July 12, four weeks; Boston, [illegible] week.
[illegible]: Ogdensburg, N. Y., 23; Canandaigua, [illegible]
[illegible] Co.: Garrett, Kan., 9, week; Lancaster, [illegible] week; Chicago, 23, week.

Skipped by the Light of the Moon (Fowler and Warmington): Lansing, 16. Muskegon, 20.
Sol Smith Russell: Red Wing, 14; Stillwater, 16; Ashland, Wis., 17; Duluth, Minn., 18; Brainerd, 19; Fargo, Dak., 20; Fergus Falls, Minn., 21; Minneapolis, 23, 24, 25; St. Paul, 26, 27, 28; Fremont, Neb., Sept. 1.
Stranglers of Paris Co.: Newark, Sept. 6, week.
Salsbury's Troubadours: Detroit, Sept. 16, 17, 18.
Shadows of a Great City: N. Y. City, Sept. 20, week.
Silver King Co.: Hoboken, Sept. 13, week.
S. T. Olin Dramatic Co.: Buffalo, 16, week; Detroit, 23, week; Ann Arbor, 30; Jackson, 31.
Stella Rees: Amsterdam, N. Y., 16, week.
Stuart Dramatic Co.: Freeport, Ill., 23, two weeks.
Switzer Comedy Co.: Clinton, Ia., 9, week; Dubuque, 16, week; Oskaloosa, 23, week.
Stevens Dramatic Co.: Joliet, Ill., 16, week.
Tin Soldier Co.: Streator, Ill., 14, Decatur 18; St. Louis, Sept. 6.
Thompson (G. W. and W. J.): Boston, 16, week.
Taken From Life Co.: Philadelphia, 23, week.
T. J. Farron: St. Louis, August 30, week; Joliet, Ill., Sept. 8; Muskegon, Mich., 13.
Two Johns Co.: Niagara Falls, 23; Titusville, Pa., 26.
Under the Gaslight Co.: Philadelphia, 30, week; Newark, N. J., Sept. 6, week; Cleveland, 13, week; Syracuse, 20, week.
Ullie Akerstrom: Norwalk, Ct., Sept. 6, week.
W. J. Scanlan: N. Y. City, 23.
Wages of Sin Co.: Montreal, Sept. 6.
Wilber Dramatic Co.: Hannibal, Mo., 9, week; Keokuk, Ia., 16, week.
Youth Co.: N. Y. City, 23, week.
Zozo Co.: Pueblo, Col., 13, 14; Colorado Springs, 16; Fort Collins, 17; Georgetown, 18, 19; Central City, 20, 21; Lincoln, Neb., 23, 24, 25; Leavenworth, Kas., 26, 27, 28; St. Joseph, Mo., 30, week; Omaha, Sept. 6, 7, 8.
Zitka Co.: Jersey City, Sept. 2, 3, 4; Newark, 6, week. Baltimore, 13, week; Philadelphia, 20, week.

OPERA AND CONCERT COMPANIES.

Academy Opera Co.: Washington, June 28—indefinite season.
Bennett-Moulton Opera Co.: Lawrence, Mass., Sept. 6, week.
Bijou Opera Co.: Atlantic City, N. J., 9, two weeks.
Carleton Opera Co.: Detroit, August 30, week; Cleveland, Sept. 6, week.
Duff's Opera Co.: San Francisco, August 30, two weeks.
Emma Abbott Opera Co.: Dayton, O., Sept. 4.
Holman Opera Co.: Detroit, 9, two weeks.
Kent Opera Co.: San Francisco, 9, two weeks.
McCaull's Opera Co.: Detroit, Sept. 13, week.
MacCollin Opera Co.: Cincinnati, June 28—indefinite.
Mexican Typical Orchestra: Akron, O., 13, 14; Newark, 15; Zanesville, 16; Oil City, Pa., 17; Titusville, 18.
Newell Opera Co.: Stillwater, Minn., 9, week.
Norman Opera Co.: Cleveland, 23, week.
Starr Opera Co.: Flint, Mich., 30, week.
Templeton Opera Co.: Montreal, 9, week; Toronto, 16; N. Y. City, 30, week.
Theo. Thomas Concerts: Chicago, July 5, four weeks.
Thompson Opera Co.: St. Louis, July 12, four weeks; Decatur, Ill., Sept. 4.
Wilbur Opera Co.: St. John, N. B., 12, 13, 14.

MINSTREL COMPANIES.

Birch and Reed's: Chicago, 16, two weeks.
Baird's: Los Angeles, 12, 13, 14; Hannibal, Mo., Sept. 8.
Clapham's: Montreal, 9, week.
Haverly's: Des Moines, Ia., 14; Omaha, Neb., 17; Lincoln, 20; St. Louis, 28, week.
Lester and Allen's: N. Y. City, 16, week.
McIntyre and Heath's: Milwaukee, 14; Cedar Rapids, Ia., 19.
McNish, Johnson and Slavin's: Trenton, N. J., 14; Boston, 16, week; N. Y. City, 23, week; Baltimore, Sept. 6, week.
T. P. W.: Syracuse, 12; Albany, 18, 19.
Wilson and Rankin's: Harrisburg, Pa., 14; Baltimore, 16, week; Memphis, Sept. 27, 28, 29.

VARIETY COMPANIES.

Arthur Sprague's Co.: Hoboken, 16 week.
Australian Novelty Co.: Boston, 23, week.
Brahe-Gilday Co.: Hoboken, 9, week.
Dick Gorman: St. Louis, Sept. 6, week.
Leon's Attractions: Chillicothe, O., 12 to 15; Jamestown, 17 to 20; Woodsfield, 22, 23, 24; Urbana, 27 to 30.
Lilly Clay's Adamless Eden Co.: Allentown, Pa., 18.
May Adams' Co.: Philadelphia, 9, week.
Snelbaker's Majestics: Buffalo, 16, week.
Tony Pastor's Co.: Albany, 9, week; Saratoga, 16, 17; Little Falls, 18; Niagara Falls, 19; Detroit, 20; Chicago, 21, eight days.
Wesley Brothers: Rochester 9, week; Philadelphia, 16, week.
Weston Brothers: Newark, N. J., 28.

MISCELLANEOUS.

Bristol's Equescurriculum: N. Y. City, 16, three weeks.
Kellar: Chicago, July 26, three weeks.
Matt Morgan Diorama Co.: Cincinnati, 30, week; Indianapolis, Sept. 20.
Miaco's Pantomime: Bridgeport, Ct., 9, week.
Morris' Paradox: Troy, 9, week; Hudson, 16, 17; Catskill, 18, 19; Rondout, 20, 21.
Professor Gleason's Horses: Portland, Me., 12, 13, 14; Lewiston, 16, week.
Tony Denier's H. D. Co.: Janesville, Wis., Sept. 11.

CIRCUSES.

Adam Forepaugh's: Brockville, Ont., 14; Kingston; Napanee, 17; Belleville, 18; Coburg, 19; Oshawa, 20; Peterboro, 21; Hornellsville, N. Y., Sept. 20.
Barnum's: Mendota, Ill., 14; Aurora, 16; Rockford, 17; Freeport, 18; Janesville, Wis., 19; Madison, 20; Watertown, 21; Winona, Minn., Sept. 4; Lacrosse, Wis., 6.
Burr Robbins: St. Paul, Sept. 1.
Buffalo Bill's Wild West Show: Staten Island, N. Y., June 28—indefinite.
Cole's: Garrison, Mont. 12; Anaconda, 13; Butte City, 14.
Doris': Plainfield, N. J., 14; Newton, 16; Dover, 17; Paterson, 18; Morristown, 19; Orange, 20; Red Bank, 21; Long Branch, 23; Mt. Holly, 24.
Frank Robbins: Ticonderoga, N. Y., 12; Port Henry, 13; Plattsburg, 14; Owego, 28.
King-Burk: Louisiana, Mo., 14; Centralia, 16; Glasgow, 17; Slater, 18; Marshall, 19; Higginsville, 20; Odessa, 21.
Miller, Okey and Freeman's: Philadelphia, 2, four weeks.
Orrin Bros.: City of Mexico, April 1—indefinite.
Pullman's: Lewisburg, Pa., 13.
Richards: Pittsburg, 2, two weeks; Piqua, O., 17, 18; Troy, 19, 20; Dayton, 23, week; Cincinnati, Sept. 1, four weeks.
Robinson's: Cincinnati, 10 to 14; Wilmington, 16.
Tribbey and Co.: Chicago, 2, two weeks.

Driftwood.

Professor Bristol's mule Denver: Less than two years ago Denver was an ordinary farm mule of the species known as "plug." He was the property and sole consolation of an Indiana spinster, who used to ride him about her farm. Of evenings the farm help would drive him to the near-by village of Granger. There Professor Bristol saw the animal, and was attracted by his restless eye and peculiar build and gait. He is ruggedly built and undersized. Now, the spinster liked mules better than men, and money better than mules. She parted with the animal for forty dollars. The new purchase was at once christened Denver. The quadruped is the originator of some of his funniest tricks. In the language of Uncle Remus, he is "de mos' 'sponsible mule on any stage." He takes off his master's coat, brushes it and hangs it up; rings bells, jumps, swings and see-saws. Ladies and children may fondle him and climb to his back without fear; but the forbidding tramp dare not approach him. One of Denver's self-taught tricks is the acknowledgment of encores. He extends his fore feet and inclines his head with a mock dignity that excites the risibilities of young and old. One of his tricks is to bring a bottle to his master, who, raising it to his lips, is about to drink, when Denver, shaking his head, takes away the bottle and insists as a tribute to genius, that he shall be permitted to drink first. Professor Bristol has refused $3,000 for Denver.

* * *

Recent exposures in The Mirror of the knavery of the followers of the circus have had the effect of rousing the provincial press to a denunciation thereof and to bring about a modification of the "crooked" work. A Maine correspondent of The Mirror writes: "I think the sharp criticisms on the doings of circus fakirs in recent issues of The Mirror have brought about a reform. A letter from a friend of mine in St. John, N. B., says that during the recent visit of Forepaugh's Circus to that city not a single case of thievery or sharp practice was reported to the police, although thousands of country people were drawn to the city. The Forepaugh management have probably taken The Mirror's hint and cried 'Halt!'" Years ago a small army of gamblers and other sharpers was the usual adjunct of a circus. Some of the nimble change-makers thought it a poor season if they did not come out a few thousand dollars ahead. Circus proprietors selected their humbler employes with a view to their brawn and fighting qualities. The circus entered a town peaceably enough, but the attaches and hangers-on were ready to terrorize it at a nod from the proprietor or the leader of the nimble-fingered crew. Any old circus man, like a veteran of the wars, can regale you by the hour with stories of pitched battles, great victories and masterly retreats. Like the veteran of the wars, too, he can draw upon his imagination. In the old days, especially before the war, the advent of a circus was the signal for the unruly spirits of a town to band themselves together for "protection," and thus it was not always the fault of the burly fellows of the stake and canvas that scrimmages took place. Scores—maybe hundreds—of circus men have lost their lives in defending their employers' property against the raids of town mobs bent upon destruction. In recent years the bad reputation of the circus has been greatly modified—almost wiped out. The coming of a circus now simply gives a town the atmosphere of a Fair day. The only gauntlet the canvas runs is an occasional warring of the elements. Rain, wind and mud are its greatest—almost its only—foes. But during the present season there has been a slight cropping up of the old elements of disorder. In some parts of the country arrests of circus sharps and sharks have been frequent. Nor have the big concerns escaped the infliction of this following. Even Barnum and Forepaugh have a smirched record. This is a little rough on the "moral showman" on his farewell tour. Years ago Forepaugh's tents were guarded on tour by the toughest gang the Quaker City could furnish. Gradually he changed the complexion of his surroundings, and of recent years his show has been a very respectable affair. This year it is leaving a very miry trial behind it. But the present irruption of the bad following of the old-time circus cannot last. The big concerns have too much at stake, and their managers will nip the evil before the bud fairly blossoms. And then the little shows will put themselves on their good behavior.

* * *

Gentleman's Magazine: Charles Mathews' light comedy was quite a different thing from that of the outre-dressed, swaggering, back-slapping, restless, loud-talking gentleman who had hitherto represented that line of business; it was the most perfect blending of art and nature, or rather it was the most perfect example of natural art, the English stage has ever known. Mathews did not, as superficial observers used to say, do and talk precisely as a man would in the privacy of his own drawing-room; no landscape can be transferred to canvas exactly as it exists, but only as it appears through the medium of the painter's eye; no character can be drawn, no story, however realistic, told without taking something from the novelist's imagination, and no actor can tread the stage without imparting a certain artificial coloring and polish to his creations, unless he would have his efforts condemned as crude and unnatural. However closely art and nature may approach each other, the moment they are confounded together each loses its distinctive charm. It was the very perfection of Charles Mathews' art that made it look so much like nature; founded upon the best French school, his acting was quite equal to his models. We have nothing like it nowadays, nor indeed had he any rival who could approach that combination of perfect ease, nonchalance, polished manner and brilliant vivacity that marked his performances until he was nearly seventy years of age. Whatever he did was apparently without effort, and effort is the great fault of our present style of acting; the effort to be natural, or funny, or impressive, or "great," appeals to the half-educated that weary and fatigue the cultured taste. Even in such extravagances as Patter versus Clatter, and He Would be an Actor, in which he assumed several different characters, we had the same delightful repose; when he suddenly changed from the young officer to the chattering barber, or the man with a cold in his head, or from the Welsh gardener to the French lady, he never resorted to caricature to emphasize the change; he was never haunted by the memory of the previous character and a fear that he might be falling back upon it. He had perfect confidence in his own skill and fine judgment. How admirably was the latter displayed in the second act of Used Up! Sir Charles Coldstream approached as near to a plowman as a gentleman could. I have seen other actors approach very much nearer, because in their coarse art they thought a violent contrast should be made between the first and second act.

* * *

M. A. Kennedy: I don't want to have it appear by the little adventure I am about to relate that either Tom Wise or myself are drinking men particularly, or that we delight in spending our time in barrooms. We had finished our performance one night, about a year ago, and I left the theatre in the little Texan town to drop into a saloon kept by a man whom I had known very well in New Orleans. When I got there I found a man waiting for me. In some way or other he had taken a great liking to me, and had gone to the saloon to be sure and get an introduction. I found him to be very gentlemanly, after his way. I heard that he was at the head of the water works of the town, and my respect for him increased. His conversation was interesting, and between times we had drinks. Then Tom Wise strolled in, and he was invited to step up and have something. He declined very politely, and we kept on talking. By degrees our conversation turned on a certain murder that had recently stirred the town, and then to murders in general. I held that murderers could never be happy no matter how much business cares or social pleasures could drive the thoughts of their crimes from their minds.

I dilated on the misery of the murderer, and to every word my companion assented. In the meantime I noticed, with no alarm, however, that the influence of the frequent and liberal potations was making itself felt on my companion. He had invited Wise to drink several times, but was ever met with an emphatic refusal. I continued my harangue on murderers in general until finally my eye was caught by the bartender, who had all the while been winking at me, as had several other people in the room. Unobserved by my newly acquired friend, I managed to step over to the bartender.

"Be careful!" he whispered, hurriedly; "that man has already killed his fourth!"

Before I had time to fully realize the odd humor of my position, I was rapidly brought to a realization of the fact that it was far more serious than I thought. The man, whom I afterward acertained was a perfect fiend when drunk, was eying Wise with a very wicked expression and was toying nervously with his pistol, which he held carelessly in his right hand.

"I don't like your friend there!" he said to me.

There was no need of his saying this, and I began racking my brain for some way to save Wise's life. I tried to soothe the infuriated man. Just as I had him interested in a long account of a trip to California some years before, Wise made a motion to pull his handkerchief from his hip pocket. The drunken man thought it meant fight, and with a curse, he levelled his pistol. I struck his arm, and the bullet went through the roof. Lights were extinguished in a moment, and the noise of scurrying feet was heard all over as every one made for thes. About an hour later Wise and I were in the hotel, and you can wager every penny you have that it was not many hours later before we were rushing as far away from that town as the iron horse could carry us

* * *

London *Dramatic Review:* Candor compels one to confess that The Jilt is disappointing. It lacks directness and coherency of plot; and neither the talk nor the character drawing is of Mr. Boucicault's best. The work is called The Jilt, but the woman who gives it its name is one of the least important of the *personæ*. We are induced, in the first act, to interest ourselves in her past and future, but as the play progresses she fades into the background, to come into prominence again only just before the curtain falls. It is scarcely too much to say that during the third and fourth acts she is almost wholly lost sight of. O'Hara and Kitty Woodstock visit Lord Marcus in her interest, but what really attracts us during a large proportion of the play is the love-making between O'Hara and Kitty on the one hand, and Geoffrey and Phyllis on the other. This, again, is mixed up with the fate of the horse, Baltinahinch which Lord Marcus and Daisy desire to incapacitate for the approaching race. No doubt all these things have a measure of connection with one another, but the construction of the comedy is by no means clear or well proportioned. The main motive—Lord Marcus' threat that he will hand to Sir Budleigh the compromising letters of his wife—is not made sufficiently prominent, the attention of the spectator being constantly diverted in other directions. It may be complained, too, that Mr. Boucicault, besides violating all probability by making a girl ride a horse to victory in a race, has not even taken the trouble to bring his curtain down on effective situations. The end of the fourth act is an anti-climax, and elsewhere the acts end in very very vapid, though it may be realistic, fashion.

* * *

English Exchange: I have always thought that this useful class of people have a legitimate grievance against writers to the dramatic press. Thousands of articles are written about actors, actresses and plays, but very little mention is ever made of those humble individuals who play what to the public may appear a very unimportant, but what really is an indispensable, part in all that appertains to the stage. And by "supers" I do not allude only to "banner-bearers," "warriors," "villagers" and others who help to form stage-crowds. I include stage carpenters, cleaners, check-takers, gasmen, etc. All those who know anything about the working of a theatre will at once recognize the real value of well-trained supers, and the grave consequences which would sometimes ensue if they were negligent or not up to their work. The general public, I fancy, take very little account of these camp-followers of the theatrical army. They see a well-arranged stage fight, or a representation of a street row, a banquet, or a village *fete*, and are ready to applaud. But their approval is expressed for the *ensemble*, and as to how the effect has been produced they care not one jot. They never think for a moment of the time and trouble the supers must have expended in order to produce the effect which delights them. They may give a passing thought to the stage-manager who has had to train the crowd, but do they ever consider that his pupils must have been apt and willing, or that same effect could never have been produced? I think not. Or when an elaborate scenic change is effected in full view of the audience, do they for a moment imagine that the scenic artist is the only person responsible for it? All the artist's skill and pains would be simply thrown away were his efforts not backed up by promptness and precision on the part of the scene-shifters.

* * *

London *Theatre:* Surely a great deal of exaggerated and irreparable nonsense has appeared in several American papers concerning the reception of several companies of American actors and artists in London. According to these silly communications a London theatre would appear to be a kind of bear-pit echoing with savage growls, and with fair play consistently denied to all artists who are not of English origin. All this is absolutely and palpably untrue. The excellent comedy company of Mr. Daly has from the very first been received with marked courtesy and unusual enthusiasm. I don't believe there is a single member of Mr. Daly's company who would endorse one isolated word that has been spoken concerning the unfairness of English audiences. I should very much like to know in what country in the world they are likely to play to more appreciative and enthusiastic people than have welcomed them at the Strand exactly as they welcomed them two years ago at Toole's Theatre. Mr. Dixey and his companions were taken for exactly what they are worth. They came with a bad, rubbishy play and a clever young actor. The play was condemned, as it deserved to be, for it was trash; the actor has been applauded and fêted, extolled and written about even extravagantly, although his great success was made in an imitation of one of the most respected actors in England. Mr. Dixey's Irving imitation is talked about everywhere. People have been to the Gaiety to see that and not the play called Adonis, which was all very well in its way, but was found unpalatable here, where that kind of aimless, formless and witless burlesque has been done to death. But surely there has been no need to stretch international courtesy by praising entertainments that have no standing or character in their own country. Why should London playgoers be asked to go and see what is intrinsically foolish and artistically bad. It is not enough in London to placard an American company in order to draw a crowd. But good American art is as welcome here as is the art of any country under the sun. Send us a Jefferson, a Salvini, a Bernhardt, a Hading or a Delaunay, and we are not likely to reject them because they are *not* English, you know. In all my experience of the stage I have never yet seen one generous artist ostracised or disheartened after a trial trip in London. Although many of us differed in the estimate of the capabilities of the many actors and actresses sent over from America, surely Florence, Owens, McCullough, Emmet, Edwin Booth, Lawrence Barrett and Mary Anderson had never to complain of discourtesy in their treatment on this side of the Atlantic. They were criticised, but, it is to be hoped, temperately and fairly; and yet some of the American papers overflow with indignation because English audiences have not the patience to sit out the plays produced occasionally by managers who have no standing in their own country, and performed by artists who have yet to distinguish themselves.

* * *

Exchange: The late Assistant Secretary of State Hunter was one of the most enthusiastic amateur musicians in the country. Although a very aged man he played, and played well, up to within a week of his death. Mr. Hunter was one of the best of friends to struggling and deserving musicians and many a man who is now enjoying a comfortable income from the profession of music owes his present prosperity to the substantial aid of the old Secretary in the time of adversity. Mr. Hunter left a remarkable collection of instruments. He owned a Cremona violin which is valued by experts at $2,000; a viola and violincello worth as much more, and a library of rare musical works, the result of over half a century's collection. Considerable interest is being manifested as to what disposition is to be made of these articles. Their sale would attract the presence of a large number of connoisseurs from all over the country, but the executors as yet have given no hint as to what distribution is to be made of this portion of the estate.

* * *

H. A. D'Arcy has written a little memoriam poem on the death of Daisy Murdock. The verse is tender and touching, and is worthy the purpose the writer has in view—to have it set to music. It is in decided contrast to Mr. D'Arcy's extraordinary effusion entitled "East Lynne" and dedicated to Ada Gray. By the way, Mr. D'Arcy is very prolific in reeling off verse. He says, "I can write poetry as fast as I can eat." Just how rapidly Mr. D'Arcy dispatches his meals is probably known only to his circle of intimates; but it would seem to the casual observer that Mr. D'Arcy's heavy and pendulous moustache—the hirsute that has apparently made him slightly stoop-shouldered—would be somewhat of a handicap in this direction. Still, a poet who could keep pace with a slow eater—even a fat man with a napkin stuck in his collar-band—would be a *rara avis*.

* * *

A correspondent sends the following bit of reminiscence: About forty years ago Franz Liszt was practising for a concert in the rooms of the Royal Bazaar at Posen, Prussia. The late Graf Adolph Lehmann, father of Minnie Cummings, was commissioner of the Kaiser's magazine in that city, was a bosom friend of the great master, and acted as his agent. The concert was to take place at the palace of the Grand Duchy. Lehmann was busy in the office of the Bazaar with a party of Polish nobles, when his wife frantically rushed into the office, accompanied by her little son. With bated breath she said there was a crazy man in the music-room. All rushed to the room, where they found Liszt at the piano, storming and thundering one of his compositions. Attracted at first by the enchanting strains, Mrs. Lehmann had entered the rooms. She saw a very thin man seated at the piano. His hair was long and black; his eyes were large and fierce, and yet melancholy. He soon began to whirl round in his seat and run his fingers through his hair, even pulling at the locks. Anon he would rise and stamp his feet; but seldom did his fingers leave the charmed keyboard. The cutting up of these capers had alarmed the lady, and she rushed forth for protection. Later she was introduced to Liszt, and the great composer and player looked upon her fright as a compliment. In recognition thereof he presented her little son with a gold badge. This is still treasured in the family as a relic.

* * *

One of the late arrivals from Europe: Nothing pleased me better than the way in which that symposium of all that is great in theatrical management, Mr. Augustin Daly, was sat down upon by Augustus Harris, of the Drury Lane Theatre. Daly's company had gone to a certain theatre in the suburbs of London to play at a matinee, and when the manageress of the house applied for admittance she was refused. The lady is a great friend of Augustus Harris, and she let him know of the insult. Consequently, when Mr. Daly wrote to Mr. Harris to be allowed a tour of inspection of the Drury Lane Theatre, it was denied him. But the great American manager could get along without a permit, and one day Mr. Harris was surprised and incensed at hearing that the one and only manager was then in the theatre, taking it all in. He went for him tooth and nail. He was as mad a man as you ever saw, and when he found Daly in the carpenter-shop, although he didn't literally throw him out, I believe that the American manager consumed very little time in leaving.

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Daisy Murdoch.

Fresh roses in thy hand,
Buds on thy pillow laid;
Haste from this dark and fearful land,
Where flowers so quickly fade.

Last week THE MIRROR described the sad condition of Daisy Murdock and refuted the base rumors set in circulation by the mischievous tongue of gossip respecting her state. Persons who had been conspicuous in raising money to relieve her poverty were responsible for the statement that she exaggerated her illness in order to benefit herself pecuniarily. Our investigation set at rest this slander; but none too soon, for the little actress' death, which was foreshadowed in that article, occurred last Thursday—the evening of the day on which it appeared in print.

The case was one of rare interest and moving pathos throughout, owing to the youth, the winsome personality and the peculiarly unfortunate experiences of Miss Murdock. Her father—who was related to the Murdock who met his death in the awful Brooklyn holocaust, and also to the other of that name who wrote Davy Crockett—died while Daisy was a child. She loved him with all the strength of a trusting nature, and this love lasted to her death, for a short time before she passed away she said she was reconciled to go where she would meet her father. Daisy's mother married again. That her step-father was not all he should have been appears in the fact that it was thought unwise to place the money raised for the dying actress in his care, and Edward Aronson was made treasurer and custodian of the fund.

Daisy began her stage career in a children's Pinafore company. She had a pretty little voice of sweet quality and modest calibre, and her exceptional beauty attracted attention. The picture that heads this article conveys an inadequate idea of the spirited loveliness of which she was a type. A mass of curly hair surmounted a finely chiselled face that a pair of bright eyes and a smiling, rosebud mouth endowed with constant changes of expression. Her figure was graceful and finely moulded. Although much below the average height she was a perfect little woman.

From Pinafore the young girl drifted into burlesque. She played Cupid among the Olympian divinities of Ixion at the Comedy Theatre, and later she joined another mythological circle in Orpheus and Eurydice, where she shared the honors with another diminutive Pinafore graduate, Ida Mulle. Naturally so pretty and *piquante* a burlesquer inspired admiration among the vacuous ranks of dudedom, who are not lacking in taste, if they be in everything else that constitutes manhood. But to the everlasting credit of this sweet and good young girl let it be said that she turned a deaf ear to all temptations, pursued the even tenor of her way resolutely, and passed unscathed along the fiery path where many a woman less gifted with common sense and determination has met disaster and destruction. Last season she was one of the brightest features of The Skating Rink. Her last appearance was made in that nonsensical but popular farce.

Her talent was by no means great, but her winsome ways, acceptable vocalism and radiant youthfulness combined to make her a favorite.

Less than four months ago she was taken ill, a hemorrhage of the lungs giving the first warning of that relentless enemy of mankind, consumption. Its progress was rapid, and the news was soon given out that the patient had not long to live. Friends bestirred themselves to provide for the little sufferer's wants. A benefit was organized at the Casino, which netted $500, and $600 was sent on as the proceeds of a base-ball game played in her behalf at St. Louis. This money, with a small weekly stipend from the Actors' Fund, enabled her to pay her debts and secure the necessary medical attention. She was very grateful for all that was done for her and very courageous through her illness. It is a providential feature of the disease which killed her, that the victim does not realize the extent of the danger and the proximity of death. She was hopeful almost to the last.

On Thursday evening about nine the dread shadow fell across the childish face. It is related that only the day before Daisy had been assisted to the parlor below the sick-room, had sat down before the piano and sung with pitifully sad accents a tender and pathetic ballad. It seemed to the listeners as though the doomed girl was singing her own lament. Shortly before she died, turning to the loving mother who bent over her with grief-stricken face, she said: "Mamma, I am so tired. I have asked God to help me, but no answer comes. What shall I do?"

"Learn to say 'Thy will be done,'" was the answer.

"Thy will be done," echoed the lips of the sufferer faintly.

On Sunday the funeral was held. At the house in Twenty-third street where Daisy died actors and actresses assembled in numbers. In conformity with the youth of her whose lifeless clay was about to be consigned to the sheltering bosom of the earth—she was but eighteen—the emblems of mourning and tributes of affection were all of spotless white. White rosebuds, tulips, tuberoses and immortelles embowered the casket. White ribbons fluttered at the door. A white hearse bore the burden to the grave. After the simple services at the house, a final view was taken of the remains. The face was peaceful and beautiful in the repose of death, its slight emaciation serving to increase its spirituality. Tears filled many eyes; not in all cases because of friendship or affection, but because to all sympathetic hearts the spectacle of life ended at the very threshold appeals with irresistible pathos. The mother could not control her sorrow. Kind hands led her to her carriage and kind tongues were ready with fortifying words of comfort.

The procession to the Cemetery of the Evergreens was a long one. The carriages contained, besides the dead girl's friends, many well-known members of the profession. Arrived at the Actors' Fund plot, as the sun was sinking over the silent cities in the West, a Brooklyn clergyman—the Rev. Mr. Hageman—delivered a brief address appropriate to the solemn occasion. The casket lay beside the open grave, where the pall-bearers had borne and deposited it. Then the quartet, composed of Bertha Ricci, Vernona Jarbeau, DeWolf Hopper and HarrieHilliard, sang, with exquisite feeling, "Nearer My God to Thee," "Abide With Me" and "There is a Green Hill Far Away."

There was a world of sadness and sweetness in their singing, and as the plaintive harmonies of the hymns rose and fell with sympathetic cadence, allied with the time, the solemn place and the sorrowful occasion, they moved many of the women to sobs and the men to tears. When the threnodic notes died away the coffin was lowered into the grave, and, with a final prayer, the sods fell upon its lid.

Then the mourners silently dispersed and returned to their homes. The lengthening shadows of the dying day, eastward passing, stretched their arms protectingly across the new-made mound. Night wrapped its dusky mantle about the earthy bed of the little sleeper—the first of her sex to find rest within the boundaries of the piece of ground secured to the profession by its noble charity.

'Tis but a mound—and will be mossed
When the next Summer's grass appears;
The loved, though wept, are never lost;
We only lose—our tears!

Professional Doings.

—Joseph Brennan has been engaged for Clara Morris' support.

—Wilson Barrett is shortly to be given a farewell dinner in London.

—John D. Walsh and John Donaldson will star Florence Wood in a repertoire.

—It is reported that Mary Anderson will make another tour of England next Spring.

—Manager Charles Miller, of Columbus, Ohio, paid a flying visit to the city last week.

—Harold Russell has been engaged as leading juvenile with Arthur Rehan's Nancy and Co.

—Jacques Martin, late Dumb Boy in A Prisoner for Life, has signed with Gus Williams.

—Kate Denin Wilson, who was to have gone with Miss Fortescue, has been engaged for Clara Morris.

—J. H. Haverly has been made manager of the World's Pastime Company, Chicago, at a salary of $200 a week.

—Newton Beers will appear at the Windsor Theatre on Sept. 20, producing the English melodrama, Lost in London.

—Gus Hartz, manager of the Euclid Opera House, Cleveland, was expected to arrive in the city yesterday (Wednesday).

—Virginia Marlowe leaves for Keene, N. H., August 18, to join Denman Thompson's company, which opens season there on the 21st.

—Lilian Olcott is at the Fifth Avenue Hotel. Rehearsals of Theodora are to begin in about ten days, and will be directed by Charles Graves.

—Florence de Villiers, an amateur with a very pleasing contralto voice, has been engaged by McCaull and will appear in The Embassador.

—W. R. Falls has seceded from Richard Mansfield's forces and will devote the season to advance work for Harold Forsberg in Robert Macaire.

—On the Sahara, a comedy by a Mr. Dumm, will be given its first production at Tony Pastor's Theatre, Sept. 20, when it will be put on for a week.

—Joseph Brooks has filled the entire season of Leubries' Theatre, Memphis, Tenn., which opens its season on Sept. 27, with Wilson and Rankin's Minstrels.

—Lawrence Barrett begins rehearsals at the Star Theatre on August 23, opening his season there a week later. The opening attraction has not as yet been made known.

—C. B. Jefferson has already filled twenty weeks of the season of Siberia, which goes out under the management of T. B. MacDonough, opening its season on Sept. 27.

—Among the people engaged by W. A. Teegarden to support Harold Forsberg in Robert Macaire, which opens its season on Sept. 13, in the West, are Inez Rochelle, W. P. Sheldon, Merrie Osborn and Fred. Jerome. W. R. Falls has been engaged as advance.

—Flora Walsh, who is to play Carrie Story in A Tin Soldier, will also create the part of the lunch-girl in the latest skit, A Hole in the Ground. Harry Conor, whose dude tramp in the Rag Baby is almost famous, will probably be given the chief comedy role in the new piece.

—Mrs. Mary Deane and her little daughter Daisy have been engaged for Sarah McVicker's Pinafore company. Maggie Deane appears as Yum-Yum with the female Mikado company at Tony Pastor's next week.

—Alfred Bouvier, formerly with Randall's Theatrical Agency, and who had been engaged as advance agent for Annie Pixley, has been offered and has accepted the position of manager of the Baldwin Theatre, San Francisco.

—Bristol's Equiscurriculum will open the regular Fall season of the Third Avenue Theatre next Monday evening. It is the cleverest collection of horses ever exhibited to the public, and will remain to please the East-siders for three weeks.

—Eula Talbot, the well-known soubrette, who made quite a hit as Eva in The Private Secretary during the stay of the Madison Square Theatre company in St. John, N. B., last week, has received an offer to continue with the company.

—George Clarke does not appear with Wallack's company this season. His main occupation at present is attending to the wants of any number of professional friends at Clarke's Folly, his home, at Norwalk, Conn., and taking occasional trips to the city.

—J. Jay Brady, acting manager of the Union Square Theatre, arrived in the city on Monday from Spring Lake, N. J., where he had been spending his vacation of four weeks. He will be manager of both the Union Square and Third Avenue Theatres for J. M. Hill.

—Among the people engaged for J. W. Crossen's Banker's Daughter company, which opens its season next Monday night at Bangor, Me., are Harry Linsom, leading; Lizzie Lingham, leading; Marion Erle, who has been reengaged for the part of the Widow Brown, and Jane Cushman.

—Ada Gray will open her season in Frank Harvey's A Ring of Iron, at Baltimore, on August 30. George Learock has signed to play Gentleman Jack in the play—a sort of Jacques Frochard character. W. C. Crosbie and Louis Barrett have also been engaged. The contract for the reproduction of the English printing for the play has fallen to the A. S. Seer Company.

—W. S. Cleveland, manager of McNish, Johnson and Slavin's Minstrels, paid a flying visit to the city on Monday. "We have played eleven nights of the opening season," said he, "and the profits are so far over $900 ahead of the first eleven nights of last season. We had a skirmish with McIntyre and Heath's Minstrels along the Central road. They were glad to get away and will let us alone in the future."

—A queer state of things theatrical is reported from St. John, N. B. The only building at all available there for purposes of stage performances is the Mechanics' Institute, originally built for lectures and other quiet entertainments. The house is virtually under the management of Messrs. F. R. Fairweather and P. A. Melville, the former being a merchant of some standing and a member of the Micawber Club, while the latter is the associate editor of the *Daily Telegraph*. These gentlemen are greatly harassed by the Board of Directors, who open all letters addressed to the managers when not named personally, and let the house on their own responsibility to companies which apply to them. Companies hiring the hall are greatly handicapped, as Messrs. Fairweather and Melville control not only all the bill-boards of the city, but the only orchestra that St. John can boast of, and the use of the few ushers in the place. A company comes to town to find all its paper still in the express office. This queer state of things is said to have been going on for the last six years.

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A mother says: "I was almost afraid to allow my daughter to use your Arsenic Wafers, but her complexion was so dreadful, that something had to be done. Certainly her complexion and general appearance has improved wonderfully."
A lady writes: "Arsenic Complexion Wafers received and have done well; enclosed find $5; please send six large boxes at once and oblige, ——."
Another says: "I weigh eight pounds more than when I commenced taking the Wafers."
Another writes: "I notice a decided roundness of figure."
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London News and Gossip.

LONDON, July 29, 1886.

This has been a week of "special" performances—histrionic and otherwise. Farewell representations, farewell speeches, farewell feeds and farewell testimonialisings have been the order of the day and night; added to which there have been special shows in honor of the length of certain "runs," and last but not least, others in the sacred name of Charity. Of all these doings I will discourse in the order of their happening. To adopt any other method would be to run the risk of getting myself disliked on the ground of invidious selection, for our actors and managers, especially when they combine both functions, are so English—I mean so sensitive—you know.

Well, then, just after I had written to you last Thursday night the 200th performance of Harbor Lights was celebrated at the Adelphi, much to the joy of George R. Sims, H. Pettit and Angostura Gatti, the adelphos who keeps watch and ward over Adelphi interests what time Brother Stephanotis goes around the world in company with his friend Mr. Pendragon, of the *Referee*. (Which reminds me that these adventurous travellers, now homeward bound, will probably descend upon New York soon after this communication reaches you, if haply they have not already come to hand. They are both good fellows, and will doubtless have a high old time in the Empire City.) The Adelphic celebration aforesaid was a great success, and your correspondent, having had occular demonstration thereof, came away and made tracks for the Princess', there to join H. R. H. of Wales and a large section of the Queen's lieges, who had filled the house from floor to ceiling and right out into the lobbies in order to bid Wilson Barrett good bye. Barrett poured Hamlet on the people until 11.30 P. M. I am not hogs on W. B.'s melancholy Dane, though I will grant that it is human, romantic and all that sort of thing. Probably by reason of nervousness and anxiety, he was a bit off color on this occasion. But that mattered not a jot to the audience. They had come to assist a farewell function and to give Barrett a good send-off, and they signified the same in an unusually impulsive manner by applauding Hamlet Barrett and King Willard and Ophelia Eastlake to the echo, wherever that might have been. When the melancholy Dane was dead—and he died in good time for once in a way—the audience simmered down, and called on Barrett for a speech.

Upon this Barrett came before the curtain and said that an actor grew to love his audience; that he (Barrett) loved his audience—very dearly, for they had been most kind, most encouraging, most sympathizing. During his five years of labor at the Princess' he had made many friends, and if he had added to his own reputation he had also established the reputation of a company who had loyally worked with him shoulder to shoulder. Going to America he knew he was going among friends, for he had received many letters and invitations and personal greetings, all promising him a hearty welcome. He then, with real and not stage emotion, bade us all "good bye," whereupon the audience cheered lustily and shouted all sorts of good wishes and hopes of his speedy return to Oxford street. Barrett's speech was accompanied by a running fire of good-natured remarks and noises from all parts of the house, especially the pit and gallery. The ejaculation from the latter parts were mostly of an American character. For instance, when Barrett spoke of the welcome awaiting him on your hospitable shores, pittites and galleryites responded with "Yew bet!" "I guess!" "That's so!" and other locutions strange and startling to the English ear, which only shows you, sir, what your native critics and companies who have invaded our native have to answer for. The American language is now spoken in a general way everywhere with more or less good accent and good discretion, and signs are not wanting that our Only Empress-Queen will ere long issue an edict commanding that the Well of English undefiled shall henceforth and for ever be worked by American buckets only.

After the curtain had fallen on Barrett and the whole strength of the company, drawn up in columns on the stage, a crowd waited outside for Miss Eastlake and offered to take the horses out of her carriage and drag her home. But anon were pacified by Miss E. ovating on her own account. The actor who after Barrett came in for especial applause and adieux was E. S. Willard, who does not come along with W. B. This is a pity, for Willard is One of the Finest of our London players.

Barrett's Farewell on Thursday had a good deal of the pathetic in it. On Monday evening he was the hero of an exhibition that savored somewhat of bathos. For, look you, while Barrett's business manager, John Cobbe, was being dined and wined and toasted at a *bon voyage* supper, Cobbe's master went *quite by accident* to see Adonis at the Gaiety. Soon it was noised around among the Dixey-Rice crowd that Wilson Barrett was in a stage-box on the prompt side. "Happy thought!" cried the crowd with one accord; "let us throw bouquets at him and buy him a diamond horseshoe pin!" So the chorus, having, by a sort of supernatural prevision, subscribed two dollars apiece for this purpose an hour or two before they knew what was coming off, some lovely ladies of the same waited until they had to go off P. S., and then each producing a big bouquet, pitched "the floral tribute" into Barrett's box, somewhat damaging him in the process. These proceedings not unnaturally caused the audience (who, not being gifted with supernatural prevision, knew nothing of what was going on) to sit up and snort audibly, wondering the while what manner of man it could be that was in the prompt box. Some said "Irving," others "Barrett," and altogether the house was disturbed, although some necessary question of the play had meanwhile to be considered. Anon Barrett was fetched "behind" and placed C. and there, surrounded by the company and ladies in tights, with a fiddler down stage to lead the fair foreigners in "He's a Jolly Good Fellow" and "Auld Lang Syne," he was presented with more bouquets and the diamond horseshoe pin—which it is supposed he will wear in Hamlet, Clito, Claudian and other parts henceforth and forever more. But the humor of all this demonstration was that Barrett, when he went into the theatre that evening, *knew nothing whatever about it*. At least, so say the Faithful of whom he is the Commander, and, of course, they would be likely to know, you know. But George Edwardes, the English manager of the Gaiety, finding his house thus suddenly and without notice made to serve for presentation purposes, strangely enough thought otherwise. Edwardes has great respect for Barrett, but all the same he refused for some time to be comforted.

Like master, like man. While Barrett was being thus bouquetted and diamond-pinned at the Gaiety, Cobbe was being done very well by his friends at the Criterion East Room. Here some assorted stock exchange and other friends gave Cobbe a big dressing bag, which he promised (post-prandially) to wear next his heart for ever more. The supper was gorgeous and was heartily enjoyed by all but little Copestone, who was suffering severely from stomachache. Common Councilman Tom Beard presided, and proposed Cobbe's health in rather rickety English, but with sincere regard. The irrepressible George Keogh tried hard to work in an advertisement for himself and Mrs. Langtry by getting up to propose a toast that had already been given. He was promptly sat upon. If Tom Burnside (who now weighs close upon 320 pounds) had done the sitting, no one would have regretted it, except perhaps Keogh himself. The genial Thomas was indeed in great form during the evening—musically as well as physically. The party broke up by Act of Parliament at 2 A. M., by which time the man with the stomachache was much better.

The special performance of the week was the benefit given at the Lyceum on Saturday night in aid of the Actors' Benevolent Fund. The large and handsome theatre was crowded in every part, although the prices were raised, and there were present large consignments of Royalty, Rank and Fashion, not to mention Theology, which was chiefly represented by our Rev. Dr. Parker and your Rev. Mr. H. Ward Beecher. The takings amounted to £800, which it is estimated will yield over £700 profit for the Fund. The draw in this connection was not so much the Fund's claims upon the charitable (which, after all, should only affect the charitable of the profession) as the fact that Irving, putting aside Faust for the nonce, had signified his intention of appearing, in The Bells, the character in which he first attracted all London, and some of the provinces, to see him, but also as Jeremy Diddler in James Kenny's old farce, Raising the Wind. It is so long since Our Only Tragedian appeared in a light comedy part (a part in this case containing much low comedy matter) that great was the rush to see this special show. The Present Writer has seen Irving play Mathias many times since its memorable first production, but never has he seen him play the morbid, murderous, cunning Burgomaster with more concentration, or with more enthralling effect. A gasping, hysterical laugh, which H. I. introduced on Saturday night, in the scene with the sharp young soldier, whom he asserts shall be his son-in-law, and so protect him if anything comes to light, sent a thrill of horror through the house. And never did the great dream trial scene hold the house spell-bound to such an extent as on Saturday.

Later on, Irving, as J. Diddler, convulsed the house with a splendidly humorous and grotesque performance, full of smart touches and quaint action. It seemed like old times, when I used to see the great man play in farces with his "dear old friend" Toole, except that he played better than of yore. Our Ellen, who looked lovely in a kind of Kate Greenaway costume, played the part of Peggy, which was, of course, several sizes too small for her, and young Norman Forbes (brother to Forbes Robertson' and Ian Robertson) came out strongly as the idiotic Fainwould. It was a gilt-edged performance. The whole show was a great success; and as we, the public and press, came out to find our respective carriages, the Hungarian Band was preparing to fix itself up, in order to discourse a little music to H. R. H. and suite before they (H. R. H., etc.,) retired to their humble dwellings.

The Jilt, which Boucicault was to have produced at the Prince's on Tuesday, is postponed until to-night (Thursday), too late for notice in these notes.—William Holland has arranged to make a floating theatre and circus of the *Great Eastern* steamer. The T. R. *Great Eastern* will call at all the principal ports in our lately-to-be-disunited kingdom.—Hercat, an illusionist and ventriloquist from your side, has arrived in London. He will give a taste of his quality at Holland's Albert Palace, Battersea Park-on-Thames, next Wednesday afternoon.—Knight Against Rook, a so-called new comedy by Messrs. Lefevre and Dove was put on at a Gaiety matinee on Friday, but did not prove worth criticism.—Many special events are announced for next Saturday. Mr. and Mrs. Edmund Russell (from New York) will give a lecture matinee at Old Drury on "The Harmony and Expression of Motion." Willie Edouin will open the Comedy with the new one-act piece, Blackberries (with Alice Atherton as a showgirl) and Turned Up, both by Mark Melford. Billee Taylor will in all probability be put on at Toole's to run with Herne the Hunter. Our Ellen will take her benefit at the Lyceum, which will then close until Sept. 11, when it will reopen with Faust, and the Dalys finish up their stay here with a Farewell Epilogue, written for the occasion by Clement Scott. Altogether there seems to be a busy time in store for the good GAWAIN.

Professional Doings.

—The Dobsons have presented Little Corinne with a fine banjo of two-thirds size.

—W. W. Ailen has been engaged to play the Jew in Shadows of a Great City this season.

—Most of the professionals at present in the city are daily attendants at the baseball matches at the Polo Grounds.

—Joseph Frankau has been engaged by Richard Mansfield to play a comedy part in Prince Karl this season.

—Robert Lee Tanner, the young Southern journalist, is re-engaged for juvenile roles with James Owen O'Connor.

—Messrs. Jacobs and Proctor, the Northern circuit managers, are in town for a few days. They say their prospects are of the brightest.

—Fitznoodle, by B. B. Vallentine, formerly of *Puck*, has been accepted by Richard Mansfield, who will create a new stage type of the languid London swell.

—Rehearsals of W. A. Mestayer's We, Us & Co. begin in about a week, the season opening at Youngstown, O., on Sept. 6, the company going to Chicago on the 13th after a week of one-night stands.

—Eugene Brehm's quiet retreat on Union Square is more popular than ever this Summer. The geniality of the host and the excellence of his viands and beverages are never failing attractions of the establishment.

—E. D. Price and J. W. McKinney are being congratulated on having jumped quite unexpectedly into the business management of Richard Mansfield. Mr. Price will go with the company, while Mr. McKinney will act as advance agent. Mansfield, under the new management, opens at the Boston Park on the 30th inst. All the dates are filled in week stands except three weeks of the season.

MANAGERS' DIRECTORY.

ADAIRSVILLE, KY.
NEW OPERA HOUSE.
Southern terminus O. & N. R. R. Capacity 400. Good show town. D. G. SIMMONDS, Manager.

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ACADEMY OF MUSIC.
Population of city and vicinity 25,000. Extensive alterations, new scenery, new decorations, well-appointed dressing-rooms. Entirely refitted and remodelled for coming season.
WANTED—Companies for three-night and week stands at popular low prices. Have open last week in October and two last weeks in November, December and January. A good company wanted for first week in September to open season.
Address all communications to B. J. HAGENBUCH, Proprietor.

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GLOVER'S OPERA HOUSE.
Seats 850. Share or rent. G. W. GLOVER, Mgr.

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14, 16, 18, 20 ELIOT STREET, BOSTON.
Rooms with Modern Improvements.
First class board at reasonable prices.
SPECIAL TERMS TO PROFESSIONAL PEOPLE.

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SIXTH AVENUE THEATRE.
The largest, most popular and only first-class theatre in the county. Ground floor. Seating capacity, 1,500. Fifteen dressing rooms. Stage 35x70 feet. Can produce any play travelling. Population 10,000 New Brighton (half mile) connected by street railway; population 6,000. Booking one date per week only, and must be the best. A few dates wanted in November, January, February and after.
C. W. KOHRKASTE, Manager and Proprietor.

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Seats 800. Stage 30x52. Scenery complete. Population 5,000. Now booking. Address T. L. Hutchins.

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OPERA HOUSE.
The most popular house in Beaver County. Ground floor; steam heat; carbon light; new piano. Booking for 1886-7. First-class attractions only.

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Seating capacity, 600 to 1,000 Stage, 35x49. Nine sets of scenery. Only place of amusement in the city. Population 8,000. Now booking first-class attractions only. G. W. SMITH, Proprietor and Manager.

DES MOINES, IOWA.
TO MANAGERS—I do my own booking for the
NEW GRAND OPERA HOUSE.
The only theatre in the city that has never played at 10c., 20c., 30c. prices. For dates and terms address
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ERIE, PA.
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Open time for first-class attractions only in September, October, November, December and January. Christmas and New Year's open. Address W. W. RANDALL, 1213 Broadway, New York, or JOHN P. HILL, Manager Erie, Pa.

FRANKFORT, KY.
OPERA HOUSE.
Seats 850; heated by steam. Share Barrett & Heffner.

GREENVILLE, PITT COUNTY, N. C.
SKINNER'S OPERA HOUSE.
Seats 300. Good show town. M. HORN, Manager.

HENDERSON, TEXAS.
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Is open for engagements for 1886-87. New and complete. Capacity 350. Population 2,500. First-class entertainments well patronized. Will rent or share first-class co.
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ALCAZAR OPERA HOUSE.
WANTED—Attraction with band and orchestra, Sept. 6-11, FAIR WEEK. Popular prices. Share. For dates, etc., address BYE DE R. CLEMONS, Manager.

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NEW OPERA HOUSE.
Under new management. Seating capacity 1,500. On line of Pennsylvania Central Railroad. Time filling fast. Managers wanting dates write at once. Best show town on the line of this railroad, between Philadelphia and Pittsburg. G. GREENBERG, Mgr.

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GRAY'S OPERA HOUSE
Just repainted and refitted. Largest and best
OPERA HOUSE IN THE CITY.
Now booking for season '86-'7.
GUS FREDERICKS, Manager.

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HUNTSVILLE OPERA HOUSE.
Population 8,000 Seats 1,200. Will play only standard companies at standard prices. O. R. HUNDLEY.

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Seats 500. Share or rent. JOHN HENRY, Manager.

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These are the finest Opera Houses in the State.
TOWNS BOOMING, being the centre of the wonderful OIL AND GAS FIELD.
For time and terms, address
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Seats 1,000. Folding chairs. Lighted by gas. Heated by Furnaces. Stage 34x60. Full outfit of Fine Scenery. Good dressing rooms. Population 5,000. Now booking good attractions for 1886-'87. Address
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Population 45,000. Seating capacity 1,400. For full information regarding dates, terms or rental, address
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Mr. A. SOULE, - - - - Manager
The only centrally located hotel in the city.
Extensive alterations and improvements having been made during the past Summer, we are now prepared to furnish to the profession the best accommodations in the city at reasonable prices.

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GROUND FLOOR; 1,000 folding chairs; fine stage and scenery. Everything new. Good show town.
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Largest, finest, most popular hall in town. Completely remodelled. New galleries added. Seats 1,100. Ground floor. Elegantly decorated. Steam heat, folding-chairs, piano, large stage, new scenery. Everything new. Live manufacturing town of over 10,000. First-class attractions desired. J. D. STIVERS & CO.

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Seating capacity 900. Complete new scenery. Population 7000. Share or rent. EDWIN R. CURTIS, Mgr.

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Seats 700. Complete scenery. Population 8,000. Now booking. FARGUSON & MERITT, Managers.

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Extensive alterations under new management. New scenery, new decorations, complete renovation. First-class attractions apply at once. J. V. R. SKINNER, Mgr.

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Open time in November, December, January and February Holiday week open. Rent or share. Address RANDALL'S THEATRICAL BUREAU, New York, or, L. G. HUNT, Manager, Mt. Vernon, Ohio.

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A brick building erected at a cost of $67,000. Seating capacity, 1,300; stage, 40x60 ft.; stage to loft, 40 ft. Sixteen complete sets of entirely new scenery. Season of 1885-86 was the most successful ever known in Norristown. Address WALLACE BOYER, Manager.
New York representative, RANDALL'S THEATRICAL BUREAU
SPECIAL TO MANAGERS.
Do not get Music Hall confounded with the frame rink, remodeled and styled "Norristown Opera House."

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P. K. GABLE.....Proprietor
A home for the profession. Table of the best. Pleasant rooms. Each succeeding company will recommend this house to the next. Acceptable rates made. Depots of the Pennsylvania and Reading roads within a minute's walk. Free 'bus from Bridgeport, across the river. House within two minutes' walk of the New Norristown Opera House; within five minutes' of Music Hall.
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Stage 40x64. A long list of the very cream of attractions already booked. Seats 1,600. Every appointment modern. Stage suited to spectacles and scenic melodramas. E. G. HAYNES, Manager.

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Town booming. Every industry running full. New scenery this season. Now booking first-class attractions for season 1886-87. HUGHES AND WILSON.

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The largest and only first-class theatre in the city. Seating capacity, 1,800. Entirely refitted and remodelled for the coming season. The only house for big combinations to play to advantage and make money.
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(Formerly Liberty Hall.)
Opera, Dramatic, Comedy and Vaudeville companies, suitable for lady audiences, booked for one week at popular low prices. Population 35,000. House seats 1,400 Stage 40x60. Full set of scenery.
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NEW GRAND OPERA HOUSE.
This house is on the ground floor and first-class in every respect. Oshkosh second city in Wisconsin. Two good attractions wanted for Northern State Fair, week September 13-18. Managers desiring dates for next season will address undersigned. All contracts must be signed by H. B. JACKSON, Manager.

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Two Galleries, Dress Circle and Parquette. Seating capacity 800. Ground floor. New and elegant building. Complete stock of scenery. Folding chairs, etc. Ample, comfortable and well appointed dressing rooms. House lighted by gas and electric light. Population of city and vicinity 15,000. Three lines of railways. Two steamboat lines. First-class attractions. Write for dates, season 1886-87. Address
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Bookings at H. GREENWALL & SON, Room 8, 842 Broadway, over Star Theatre.

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ATTRACTIONS WANTED for August and September. J. F. & J. P. FERRALL, Lessees.

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Wanted first-class attractions for the season of 1886-87. Centrally located and on ground floor. Population 20,000. For open dates apply to
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GOOD BUSINESS SURE.
PERCENTAGE MADE SATISFACTORY.
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Seats 500. New Scenery. Good show town. Annual license. Own all bill boards. Now booking for 1886-'87. Co. Fair begins Sept 21. JOHN B. WHALEN, Mgr.

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Composed of the following good show towns, all having fine opera houses,
SOLICITS BOOKINGS FOR 1886-87,
From all first-class Troupes, Combinations and Minstrel Companies.
The cities composing this circuit average twenty miles apart, with very best railroad facilities.
For dates apply to the following managers:

City.	Population.	Seating Capacity.	Managers.
Joplin, Mo.	10,000	900	H. H. Haven
Webb, City, Mo.	4,000	500	James Gannon
Columbus, Kas.	3,500	800	G. E. Harland
Parsons, Kas.	11,000	800	Lot L. Baird
Ft Scott, Kas.	12,000	900	W. P. Patterson
Pittsburg, Kas.	6,000	1,000	C. & J. Hunter
Lamar, Mo.	3,500	800	Brown & Avery
Nevada, Mo.	6,000	1,000	Harry C. Moore
Rich Hill, Mo.	6,000	500	J. Goldenberg
Butler, Mo.	5,000	800	Dou Kenney
Paola, Kas.	4,000	600	L. D. White
Ottawa, Kas.	8,000	900	Samuel Smith
Garnett, Kas.	3,000	1,000	S. Kaufman

W. P. PATTERSON, President, Fort Scott, Kas.
H. H. HAVEN, Secretary, Joplin, Mo.
General information in regard to the circuit, railroad connections, etc., will be cheerfully furnished by the Secretary.

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NEW OPERA HOUSE.
Which will be finished JANUARY 1, 1887,
and will be as GRAND AND ELEGANT as any in the South.
Seating capacity, 1,500.
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Population 4,500. House seats 400. Socorro is half way between Kansas City and San Francisco on the popular Santa Fe Route. Good show town and good hotel accommodations. New hall and scenery. None but first-class attractions wanted for season of 1886-87. Address Manager Opera House, Box 72, Socorro, N. M.

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Six first-class one-night stands. All new, modern theatres, with large, well fitted stages. Population aggregates nearly 100,000.
The following time is open season 1886-87:
SEPTEMBER—Week of 6th, three nights; week of 20th, five nights; week of 27th, five nights.
OCTOBER—Week of 4th, five nights; week of 11th, three nights; week of 18th, five nights.
NOVEMBER—Week of 1st, one night (Monday or Tuesday); week of 8th, three nights; week of 15th, three nights; week of 22d, one night (Newcastle); week of 29th, five nights.
DECEMBER—Week of 6th, five nights; week of 13th, three nights; week of 20th, four nights; week of 27th two nights.
Any week after January 3, except weeks of January 17 and February 21, an attraction can be booked five or six nights.
For terms, circular, etc., address
E. A. HEMPSTEAD, Secretary, Meadville, Pa.
☞ Two first class minstrel troupes can be booked between September 1 and February 1, on liberal terms.

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FIRST-CLASS ATTRACTIONS WISHING TIME,
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Formerly National Hall, now made into an elegant Opera House with all modern improvements. First-class attraction wanted for opening.
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O. C. GENTHER.....Lessee and Manager
I am now prepared to treat with Managers of first-class combinations. A few open dates. Address
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New house and scenery; well lighted; seats 600; population 2,500; share or rent. Address, J. O. BOAG.

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Seats 500; pop. 4,000; stage 25x30; complete set Sosman & Landis scenery. For sharing terms ad. W. A. SEELY

ZANESVILLE, OHIO.
BIJOU THEATRE.
Seats 1,000. Population of the city 24,000. Good scenery and good lights. This theatre is newly refitted and furnished with opera chairs. The theatre is centrally located. Open dates for good attractions from now and season 1886-7. Address Dr. O. C. FARQUHAR Lessee and Manager, No. 180 Putnam Avenue.

The Vandenhoffs.

THE LATE GEORGE VANDENHOFF.
(From a Photograph Taken in 1873)

The name of Vandenhoff is closely linked with the English and American stage during the first half of the present century. The annals of the theatre present it on almost every page; the casts in the old play-books often contain it; the archives of some historic playhouses on both sides of the Atlantic are rich with records of triumphs won by its bearers. Many of the older and a few of the younger readers of THE MIRROR will learn with a pang of regret that George Vandenhoff, the son of the great tragedian through whom the family first became identified with the boards, is dead. A tardy letter written to this journal by one of his relatives abroad announces the fact that he succumbed to an attack of an old malady at Brighton, England, on the 16th of last June. No other account of the event has come to this side of the ocean where the deceased actor once held so prominent a position, and it is significant of the completeness of his retirement and obscurity toward the last that not one of the English journals so much as chronicled his passage to the grave.

This is not strange. Three years ago an old American friend of Vandenhoff, happening to be in London, made it his business to seek some knowledge of his whereabouts. Inquiry was made at the leading theatres and some of the clubs. Most of those interrogated professed never to have heard of the man who once was esteemed the handsomest and most gifted player in the British metropolis, while several exclaimed "Vandenhoff—old Vandenhoff? Let me see—why he's been dead this many a year!"

The writer enjoyed the friendship and companionship of George Vandenhoff for several years. He is qualified in those respects, at least, to briefly dwell upon a career in many particulars remarkable, and eminently deserving of note in columns that faithfully mirror the men and events of the mimic world, past and present.

John M. Vandenhoff, the father of the lately departed actor, was born in Salisbury, in 1790. He was a man of scholarly attainments, dignified demeanor, and lofty purpose. He was educated for a priest, but early adopted the stage, and soon became one of its ornaments. He speedily pushed his way to a leading place among stock actors and his services were in demand by the best theatres. With Macready he frequently acted, playing opposite parts, or alternating with that tragedian. After a time his reputation exceeded the bounds of subordination to others, and he became a star, appearing always in the classical and Shakespearean drama. It was not long before he grew into a formidable rival of Macready, equally sharing the popularity and high regard achieved by that actor. In 1837 Vandenhoff visited this country, making his debut at the National Theatre, corner of Leonard and Church streets in this city. Among the characters in which he won the approbation of the most intellectual play-going classes were Caius Marcus in Coriolanus, Brutus in Julius Cæsar, Cato, Hamlet and Macbeth. Vandenhoff remained in the United States States seven years, playing frequently in the principal cities, and invariably giving pleasure by his performances.

Some idea of the elder Vandenhoff's powers may be obtained from the following passage that occurs in James E. Murdoch's work entitled "The Stage:" "Mr. Vandenhoff," says Murdoch, "was in all probability the finest actor of the classic school of acting ever seen on the American stage. He was a scholar and a gentleman of refined manner as well as a great actor. I saw him first in Coriolanus, when he impressed me as the true ideal of the Roman character more thoroughly than any actor I had ever seen. The proud patrician himself could not, in my mind, have had a more lordly and warrior-like bearing than Vandenhoff imparted to Shakespeare's Roman hero. There was a sharp ring in his voice and and incisive stroke to his utterance of command and rebuke that rung the words like a shot; energizing every sentence, leaving nothing uncertain to the understanding, the feeling or the ear; while in his declamatory or deeply contemplative tones there were the stately pace of quantity and the measured flow of rhythm which gave to his recitations a grace and dignity fully equal to all the requirements of the tragic muse. His Cato was a revelation to the young American actor of half a century ago in fine elocution and courtly manners. If John Philip Kemble was a more perfect Cato than Vandenhoff, then was Kemble even a greater actor than even his storied record makes him appear. Bulwer's Richelieu, as impersonated by Vandenhoff, was not only the crafty statesman, but what no other actor ever made him, so far as my impressions are concerned, the proud, haughty, imperious churchman. The very impress of the Vatican marked his bearing in both voice and action. When he drew 'the awful circle of our solemn Church,' and threatened even the crowned king, who should violate its sanctity, with the scathing fire of Rome's dread curse, the effect was exceedingly impressive. It was not the too common exhibition of an actor's personal denunciation worked to a climax of intensity to produce a professional effect. In Vandenhoff you beheld the embodiment of the power of Rome, and in his voice, of solemn earnestness and conscious dignity, you felt what would be the fatal consequence of braving the mandates of the supreme head of the Church." Vandenhoff returned to England in 1844 and continued to act there at intervals until fourteen years later, when at Liverpool he took his farewell of the stage, receiving marked tokens of regard and regret. He lived until Oct. 4, 1861. A year previous his daughter Charlotte died. She was prominently connected with the British theatre for a quarter of a century, and visited America twice professionally. She created the role of Parthenia in Ingomar, and according to the chroniclers of her time, the personation was one of surpassing grace and beauty.

George Vandenhoff, whose death we have recorded, was born in England in 1813. His first appearance in public was somewhat prematurely and unexpectedly effected. One night, when he was about seven years of age, as a great treat he was taken to the play for the first time in his life. He sat with his mother in the stage box. The bill was Macbeth, and the title role was filled by Vandenhoff the elder. Young George watched the piece with childish excitement. It was all real—too real—for him. When Macduff began the fight with the Scotch Thane in the last act the child's dread knew no bounds. He slipped off his seat, unnoticed by his mother, ran through the private door that led from the box behind the scenes, rushed upon the stage and, catching Macduff's murderous blade, shouted in a shrill treble that was heard all over the house, "You shall not kill my father!" The audience roared at and applauded this unforeseen situation; the tragedian muttered something that sent the youngster abashed into the wings, and the play proceeded to its conclusion. George was well spanked for his exploit, and he did not see the inside of a theatre again for many years.

George was very carefully reared and given the advantages of a liberal education. He went to one of the leading universities, from which he was graduated with the highest honors. He excelled in the classics, rhetorice and *belles-lettres*, and in these studies he captured all the prizes and medals offered by the institution. Leaving his *alma mater*, he applied himself to the study of law, was admitted to practice as a barrister, and soon fell into a lucrative position as counsel for the Dock Association of Liverpool, with an income attached of £2,000 a year. But George was not satisfied with the dull monotony of docks and dockets, briefs and legal tilts. He had the intellect but not the inclination for his vocation, and he soon grew heartily sick of it. He had acted successfully in amateur theatricals and the study of Shakespeare and the classics of the stage had always been a passion. His father, who was ambitious that his brilliant and scholarly son should reach a high place in the temple of law, had once opposed in a violent manner the young man's wish to embrace the stage. But he concluded to give rein to his desires all the same. Without the father's consent he resigned his position, made his debut in 1839 in Liverpool with pronounced success, and was immediately engaged by Madame Vestris to become a member of her celebrated London company. The elder Vandenhoff, after seeing him perform, forgot his objections and spoke words of encouragement. Charles Mathews was in the Vestris troupe, but Vandenhoff was put over him. He acted the Rovers, Sir Harrys and other lively rakes and sportive spouses that flitted meteor-like through the sparkling comedies which were then the vogue. George was just turned twenty five, and his fine aristocratic face, easy, well-bred manners, rare intelligence and unquestionable talent quickly made him the pet of fashionable London. No young man's rise was ever speedier or more gratifying. He scored success after success, was courted and pampered by the women and flattered by the men. By and by they heard of him in Paris, and thither he went under engagement with a French manager. He played in the language of the country, and succeeded in doing what none others save Mathews and Wyndham have ever done—he completely subjugated the national artistic prejudice and commanded the admiration of the captious Parisian public. In 1844 he took his farewell of the English stage, acting Hamlet, supported by Julia Bennett as Ophelia. In the autumn of the same year he played a starring engagement at the New York Park Theatre, presenting himself in the same part. Later he visited Philadelphia and Boston. He played The Stranger, Falconbridge in King John, Hamlet, Macbeth, Mercutio, Claude Melnotte and a very wide repertoire of tragic and light comedy roles, meeting everywhere with approval similar to that shortly before bestowed upon his father. During his second engagement in Philadelphia Charlotte Cushman acted Romeo for the first time. A strong friendship sprang up between the two. To the day of her death Miss Cushman entertained a very high opinion of George Vandenhoff's scholarly accomplishments, and whenever it was practicable secured his services, on which occasions he was always starred with her on the bills.

Vandenhoff was somewhat haughty in bearing, and consequently he repelled many actors with whom he came in contact and who were of more genial, hail-fellow-well-met exterior. The practical jokes which they planned at his expense were numerous. E. L. Davenport, Tom Hamblin, the elder Wallack and others frequently sought to disturb Vandenhoff's dignified serenity in this manner, but it is believed they never entirely succeeded. Once Vandenhoff came to Wallack's to play in some comedies. The then leading juvenile—who is now, by the way, a baldheaded but young-hearted member of THE MIRROR staff—owned one pair of lavender trousers of which he was exceedingly proud. His wardrobe contained no others worthy to encompass the shins of the lovers in light comedy, and his purse at that time prevented the contemplation of any additions.

When the rehearsal was finished Vandenhoff turned to the gentlemen on the stage and said: "You will be good enough to bear in mind that I shall wear lavender trousers in this piece. Let nobody choose the same color."

The leading juvenile mustered up courage and replied desperately. "Mr. Vandenhoff, I'll wear lavender, or I'll wear none. I've but one pair to my name, and they're lavender." Vandenhoff unbent, laughed heartily, and told the actor to wear lavender or whatever he d——d please. From '43 to '52 most of the actor's time was spent in this city, with frequent voyages across to England. In the last mentioned year he acted Claude to the Pauline of Mrs. Catharine Sinclair Forrest.

Mrs. Forrest (née Catharine Norton Sinclair) was the daughter of John Sinclair, an English singer. Forrest fell in love with her while in England, and they were married in St. Paul's in 1837. They lived happily together for ten years, the latter part of the time dwelling in Forrest's noble castle on the Hudson. In '48 circumstances arose which led to a separation and a suit for divorce brought by the tragedian. A counter-suit was entered by the wife. The trial occurred three years later, Charles O'Conor, the eminent lawyer, appearing for Mrs. Forrest. The suit created widespread interest and as much excitement in its way as the famous Beecher trial. Mrs. Forrest was adjudged innocent of the charge. She secured her divorce from Forrest, who was ordered to pay her alimony amounting to $3,000 a year. He appealed the case to the highest courts, but she beat him every time. At last $64,000 came to her, after some years of waiting, but all but $5,000 was eaten up by the fees of her lawyers and the costs of the long litigation. During the progress of the case Forrest publicly assaulted N. P. Willis, then editor of THE MIRROR, and brought suit against him for libel.

Mrs. Forrest was a handsome woman, and as she had become a conspicuous character through her legal experiences, she determined to go upon the stage. She applied to Mr. Vandenhoff, who consented to give her lessons in acting and appear with her for half the profits. On Feb. 16, 1852, they played in The Lady of Lyons at Wallack's. The house was large, and considerable acrimony arose on account of the partisan factions—Mrs. Forrest's friends and those of her husband. They appeared in other cities in a repertoire of comedy and drama with moderate success. Not long after Mrs. Forrest went into retirement.

In Boston, during the year 1855, Mr. Vandenhoff married Mary Makeah, an American lady, who had for a short time been connected with the stage. They afterward acted together and jointly starred through Great Britain. In '58 Mrs. Vandenhoff left the profession and began teaching elocution. At the same time her husband was admitted to the New York bar. But he did not devote much time to legal pursuits, still cherishing the distate for them formed in his early manhood.

Mr. Vandenhoff now gave his attention to the rostrum, and soon he became celebrated as a public reader and elocutionist. Indeed, no reader ever achieved the fame in this country that was won by the ex-actor. It is as an elocutionist that he is best known to the present generation. He was especially successful in his serious and comic recitations from Dickens, while his Shakespearean readings were a source of much pleasure to the most refined and intelligent listeners here and throughout the principal cities of the country. His voice was strong, sonorous and remarkably flexible. He gave to every word its delicate shade of meaning and he delineated character, humorous, heroic and pathetic, with singular charm and rare versatility. He was a scholar but not a pedant. He brought to bear upon his art an intellect of fine powers, and his knowledge was used to form a better understanding of nature; not to hamper it with mechanical rules and so-called laws. Nevertheless, Vandenhoff had an elocutionary system which he formulated for the guidance of students. It is by long odds the best book on this subject that has appeared in the English language at any time, and the success of those who have followed the course it illustrates proves that its principles are sound and true. The volume was originally entitled "A Plain System of Elocution," and published in 1844; but it has passed through several revised and simplified editions since, and is used under the title "The Art of Elocution," as a text-book in many of the higher institutions of learning. The work is admirably simple and intelligible, is correct in theory and easy of practice. The author divides it into three parts, comprising Elements (Articulation and Pronunciation), Principles (Pause, Inflection and Emphasis), Graces (Intonation, Energy and Expression), while the Passions and the various elements of poetic expression (such as time, rhythm, melody and cadence), all are exhaustively treated. The author's prefatory reply to Bishop Whately's strictures on a defined and analyzed system of elocution is a convincingly vigorous effort. The writer is not a mere theorist or a dogmatic pedant, but a practical, logical expert, who has demonstrated the truth and applicability of his system, which has nature plus brains for its basis. Mr. Vandenhoff also wrote "Leaves from an Actors' Note-book," a clever collection of anecdotes and personal recollections. He published a volume of short romances which enjoyed popularity, and he wrote and delivered at the Academy with much effect, after the Holland-Sabine-Houghton episode, a satirical poem called "The Poor Player at the Gate." He delivered several lectures on art subjects, and frequently expatiated on elocutionary matters before collegiate and scholastic assemblages.

Mr. Vandenhoff emerged from his dramatic retirement in 1875 to participate in Charlotte Cushman's memorable farewell to the stage, a year previous to her death at Boston. During the engagement at Booth's Miss Cushman acted Queen Katharine in Henry the Eighth and Lady Macbeth. Mr Vandenhoff supported her as Cardinal Wolsey and Macbeth. His acting in the former character was particularly impressive, and the writer of this article can recall no more moving exposition of fallen greatness than the actor's magnificent reading of the prelate's farewell to power. Macbeth was the bill on the last night of the engagement, when Booth's was packed with a most distinguished audience, and the venerable William Cullen Bryant placed on the retiring tragedienne's brow a wreath of laurel, while all the notables of the city looked on. In 1874, when Genevieve Ward came to this country, Mr. Vandenhoff appeared with her at Booth's Theatre under Jarrett and Palmer's management as Wolsey and Gloster in a notable production of Wills' Jane Shore. This was his last appearance on the stage. He was then sixty-six years of age. He seldom entered a theatre except to act during the fifteen years preceding his death. He could not endure the performances given by most of the popular tragedians, in roles that he had seen acted by the truly great players of the last generation. He remembered sitting as a child on Edmund Kean's knee and listening to Hamlet's soliloquy on death uttered in never-to-be-forgotten accents. Irving he called an intellectual machine, with the pronunciation and gait of a barbarian. Booth he liked; Barrett he detested as the embodiment of almost every fault possible in the actor's art. McCullough he set down as a noisy ignoramus, and Mary Anderson as a crudely gifted girl without proper mental balance. He taught Miss Anderson when she first came to New York, and succeeded in removing a few of her worst defects; but she did not prove an apt or intelligent pupil, and consequently he never cared to have her brief tutorship credited to him.

Mr. Vandenhoff's wedded life was not happy. His tastes and those of his wife were dissimilar and they did not dwell in unity of spirit. The evening of both their lives was made miserable by estrangement and ultimate separation. The household broke up. The son remained here with his mother while the husband and father went to end his days in England. Three years ago he paid this city a brief visit and a reconciliation was brought about between himself and his son. This young man, who bore his father's name, had been educated at a university and afterward was graduated as a physician from one of our medical schools. He gave up his practice, however, to go on the stage. He gave promise of becoming an efficient player, and scored in some of Daly's pieces on the road. He died of quick consumption two years ago. Last Summer the mother died suddenly during an attack of pneumonia. She was in straitened circumstances at the time, but Mr. Vandenhoff, who was equally reduced, had sent her what financial assistance he could. As the idle tongue of gossip has frequently wagged in connection with the separation and affairs of this couple, the writer feels it his duty, as an old friend of the family, to state from his positive knowledge that the husband at all times fulfilled his duties and obligations to his wife and son so far as he was able. Although a proud man, his pride was of the right sort. He had a large and generous heart, and his conduct through life was in conformity with the highest principles of honor and integrity. Mr. Vandenhoff's recent letters have been tinged with pathetic hopelessness not unmixed with resignation. Life's joys had escaped him; the twilight was closing around without one ray of the departed sun to brighten it. After young George's death he wrote:

> Grief is vain. I have ceased to know or to expect happiness. That departed long, long ago. But this grief I did not expect to suffer. That noble boy lost! I hope soon to follow him—the sooner the better.

A few months ago he wrote from his retreat at Brighton as follows:

I manage to weave your pretty web into the [illegible] and still as on long [illegible] dearer calls me, endeavor to go for [illegible] progression and the world around [illegible] inspire me much; I have lived quite long [illegible] shall be 73 next month—and I hope to [illegible] the hour arrives, without great pain to myself [illegible] to any one. Meantime, I pray for [illegible] love—as you [illegible] able to attend to [illegible] am here, considerably [illegible] the people at the house are very kind [illegible] Besides that there are several [illegible] give me companionship and [illegible] who may be said to be alone in the world [illegible] entirely solitary as I might be. We have had [illegible] as a promise of Spring. Yesterday the sun was [illegible] powerful and we were able to sit comfortably [illegible] out. So I have a change for the better but [illegible]

The only near surviving relative of the dead actor is a brother, Henry Vandenhoff, who is a reader. He expects to visit this country next Autumn. Charles Vandenhoff, the well-known leading man, does not, I believe, claim relationship with this family. From the manner in which George Vandenhoff avoided all mention of him and his refusal to account for the similarity of the younger's name, it seemed as if there were some mystery attached to the case. Some say that Charles was the fruit of an early marriage; others that Charles [illegible] cause of Mr. Vandenhoff's tyrannical nature had quarrelled with and left him in England. But this is mere supposition. If there was a secret Mr. Vandenhoff preserved it to the last, and Charles has add[illegible] of it. [illegible] rious.

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